The "impossible" no longer is!

A traveler in thirteenth century France, who met three men wheeling wheelbarrows, asked in what work they were engaged. He received from them the following three answers: The first said, "I toil from sunup to sundown and all I receive for my pains is a few francs a day". The second said, "I am glad enough to wheel this wheelbarrow, for I have been out of work for many months and I have a family to support". The third said, "I am building Chartres Cathedral".....told by Ben Shahn's father and quoted by Ben in THE ATLANTIC MONTHLY, September, 1957.

This is the 8th official and sub rosa issue of the irregular bulletin published by INDUSTRIOUS STUDENTS & DEDICATED PROFESSORS* of IMMACULATE HEART COLLEGE

This issue is your introduction to some young women who take joy in their work----- who consider their college education important, serious-------who have come to realize that college is not so much a preparation for living as it is LIVING---itself -------and that in this living of each TODAY, to its fullest, lies the best preparation for living TOMORROW.

*ART DEPARTMENT

MAY WE ASK YOU PLEASE

1. To fill out as many of the coupons on the enclosed strip and mail them to us?
2. Soon? as you can
3. To send on your old IRREGULAR BULLETINS to others----when you have finished with them----or send them backto us-----at least a few of you---as we have had so many requests for them----particularly issue #6 ?
4. To accept this Bulletin as a personal thank-you-letter, that is, those of you who have already responded with love and generosity to our pleas for the support of this Bulletin, and for the support of the COLLEGE DEVELOPMENT PROGRAM There are many of you and so few of us. Our daily correspondence, in service-ing the requests that come into us, is approaching astronomical proportions..... We find ourselves sacrificing the love letters which it would give us such great pleasure to write to you....This, in a way, makes you a member of our staff.... an important member of our committee on WAYS AND MEANS.....We thank you for your selfless participation in our work.

We have 8000 names on our mailing list.
Some of those names have a red tab (Financial supporter of THE IRREGULAR BULLETIN
Some of those names have a gold tab(Financial supporter of THE DEVELOPMENT PROGRAM
Some of those names have BOTH
AND HOW WE LOVE THE REPEATERS

we prefer warm friends to cold cash

but dont take the last statement too literally because the ideal climate for growth is one in which there is both hot and cold.....

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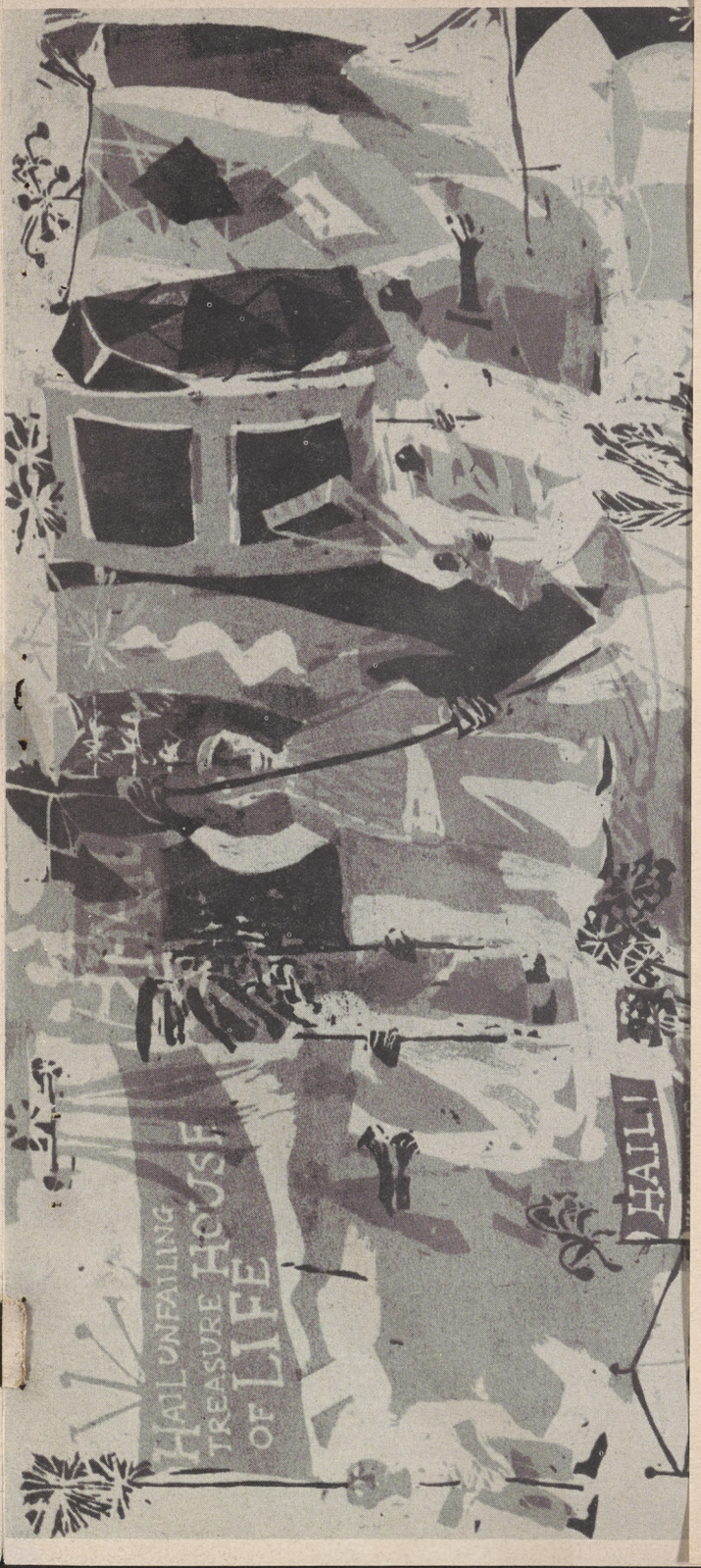
We would like at this time to thank sincerely all those who have sent us love-tokens We particularly liked the irregular amount that Peggy Kellogg Raftery '55 sent us--- $41---- We are looking forward to the mail that will bring us our first $101.00----- However----however---We are very grateful and in fact desperately need the average donation ($5) This reminds of the porter who was asked by the traveler, "What is your average tip?" He replied, "My average is $1 but not many people make it"



8th irregular bulletin

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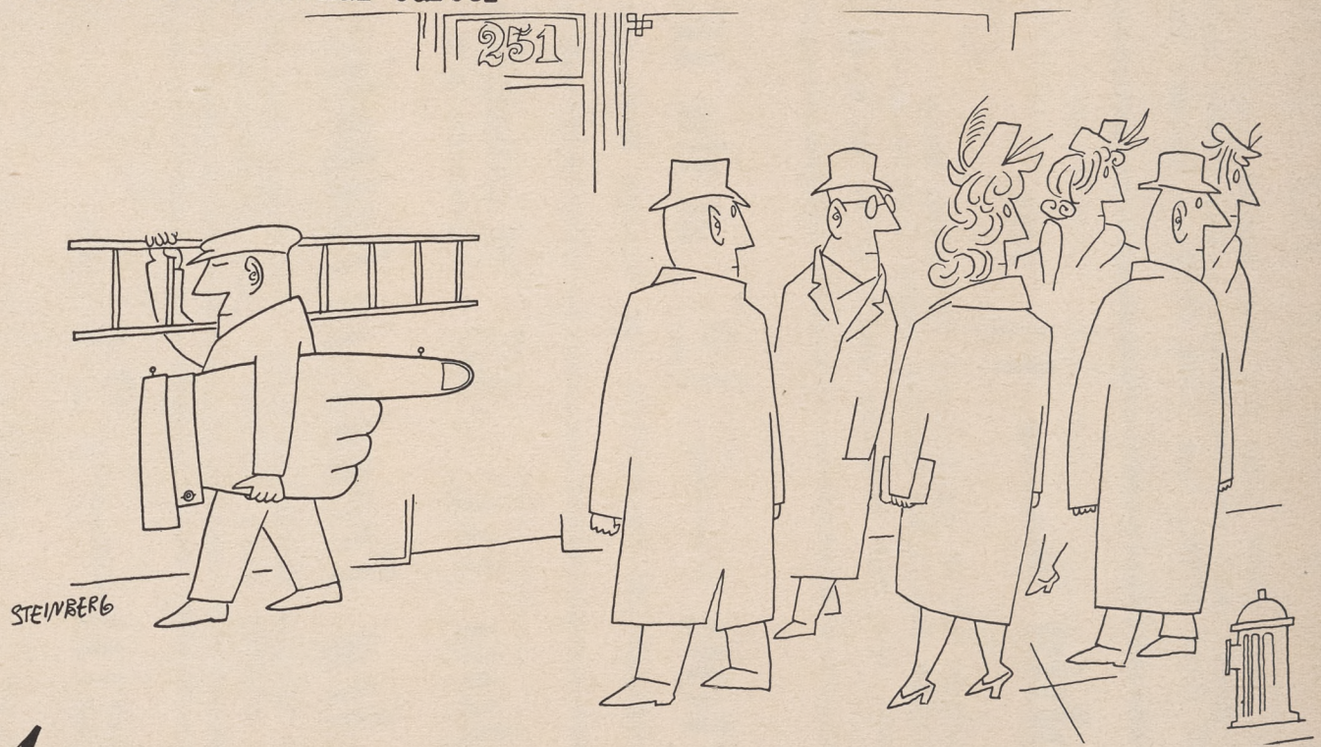

4 Good reasons for pointing with pride

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Sister Mary Corita to Be at Gallery

Sister Mary Corita Serigraphs Some like them and Some manage to live without them

Sister Mary Corita

will be present June 12

for a RECEPTION in her honor
open to the public..7-9pm

I.F.A. GALLERIES

2623 Connecticut Avenue N.W.
Washington. D.C.

The following is quoted from a letter from Miss Eileen H. Searls, Law Librarian, St. Louis University

...The other end of reaction was the professor who looked at the ST. Louis serigraph and said, "Of course it's a picture of St. Louis; there's the bend in the river", pointing to the tree. He is the same professor who looks at every statue of the Blessed Virgin and says, "She doesn't look like that. She looks like she does in the Franciscan church in Quincy. Illinois, or not at all"

****

Announcing TRAVELERS' CALENDAR

****

Friday JUNE 6 Sister Mary Corita **to Address**

Graduates of THE MEMPHIS ACADEMY OF ARTS

690 ADAMS AVENUE · MEMPHIS · 5 · TENNESSEE

****

New York JUNE 8 JUNE 9 10 SHOPPING AROUND

for summer jobs and next year jobs for our three graduates who will join other of our alumnae in the great art center city..... Leave messages for us at the GUILD BOOK SHOP 117 East 57th, New York City... Phone: Pl 30225

****

Philadelphia *Wednesday* 11 JUNE

Two illustrated slide talks by Sister Magdalen Mary
Two illustrated slide talks by Sister Mary Corita.....See enclosed strip...
not the one you are mailing to us with love but the other one

****

Washington *Thursday* 12 at the IFA Galleries

I.F.A. GALLERIES Reception for Sister Mary Corita...seven to ten p.m.

****

Washington DC 13

THE CATHOLIC UNIVERSITY OF AMERICA
WASHINGTON, D. C. JUNE 13 TO JUNE 24, 1958

Workshop New Trends in Catholic Art Education

VISITING FACULTY: Sister Magdalen Mary (Painting and Serigraphy)
Sister Mary Corita (Art in General Education)

****

****

Back Again *Tuesday* 24 JUNE

summer IMMACULATE HEART COLLEGE

See our SUMMER SESSION PROGRAM as listed later on in this Bulletin

8th irregular bulletin

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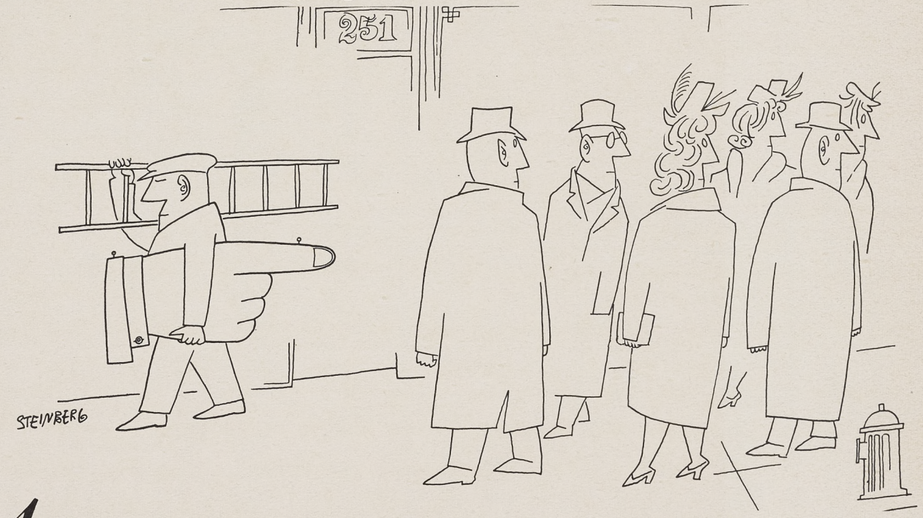

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Advance announcement to our readers

the place– IMMACULATE HEART COLLEGE

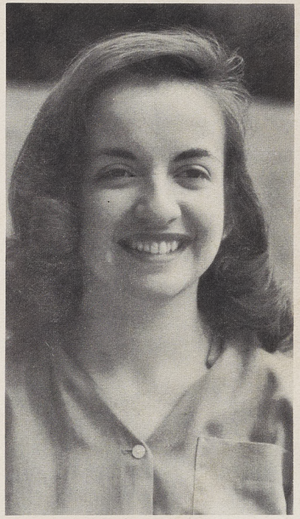
Social Hall of the Administration Building 2021 North Western Avenue Los Angeles

Varied Approaches Mark Graduation *Art Exhibition*

Grace Sievert

Joan Gabriel

Betty Henderson



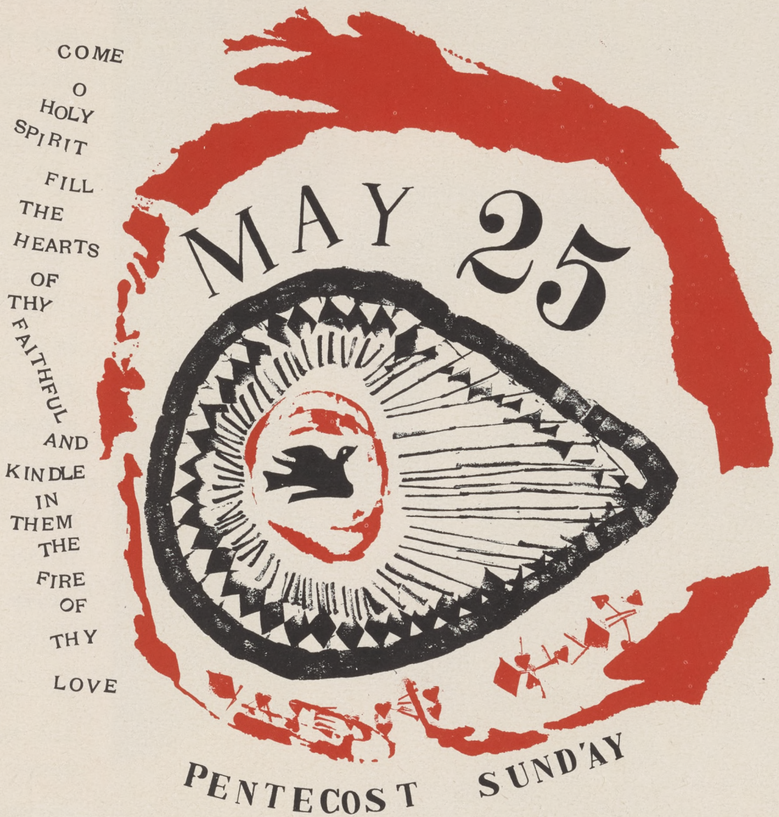
Audrey LiVolsi

MAY 25 26 27 28 29 30 31 JUNE 1

You are cordially invited to the TEA on the opening day one to five o'clock

Special events repeated every day: 2:30 pm International Films presents "Mosaic Experiments at Immaculate Heart"
3:00 pm Seniors present their puppet shows

Each calendar page which you find in this issue was made for the month of May by the senior Art major whose photograph is on the reverse side.



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Condition: "excellent"

BETTY HENDERSON '58

graduated from

Hollywood Public

High School in 1954.

(Hollywood High is
where our Fifth Year
Students do their
STUDENT TEACHING
in order to obtain
a State Teaching
Credential.....
Two of our graduates
hold Chairman of Art
positions in Los
Angeles and Vicinity)

Betty won one of the three

Jose Drudis Scholarships

offered to students

attending local Art

schools and universities.

Betty has earned her

other three years of

tuition by being

ART LAB ASSISTANT----

And we'll miss her.

Betty is a

STATE FAIR PRIZE WINNER

and---

as this goes to press-----

we hear that Betty's serigr
has been accepted in the
LOS ANGELES COUNTY MUSEUM's
ANNUAL EXHIBITION open to
sculptors, painters, and
printmakers of
SOUTHERN CALIFORNIA.
There were 2500 entries.
The exciting news about
the other of our students
who made this show will be
told in the next IRREGULAR-

---if there ever is another.
(Please keep the IRREGULAR
regular by sending us help-
HELP HELP HELP HELP HEL

Drop everything

Rush like mad

By Lucia Capacchione '59 Graduate of Immaculate
Graduate of Immaculate Heart High School, Los Angeles

Why I study Art at Immaculate Heart College

The teachers are good teachers of art
of thinking
of living
of how to work hard

They are good. They are fun

The thinking in the ART DEPARTMENT is good
So is the spirit of experimentation
So is the spirit of adventure
So is the community spirit
So is the spirit of fun

We learn to solve problems in art
in life
in economy
in first aid
in transportation
in shipping
in time budgeting

Immaculate Heart College is conveniently located
has a nice view
is relatively smog free

The students are fun, work well together, are nice people

The department itself looks good
is colorful
is inspiring

We learn to hunt for bargains
to defend our work
to collage, to paint, to draw, to print
to make serigraphs
to do lay-outs
to live in a house, to "decorate" it
to teach, to sell, to make
to look to hear to appreciate

We have a truly Christian-Art atmosphere
a good library
a good art collection
influential friends
good publicity
a good reputation (in some circles)

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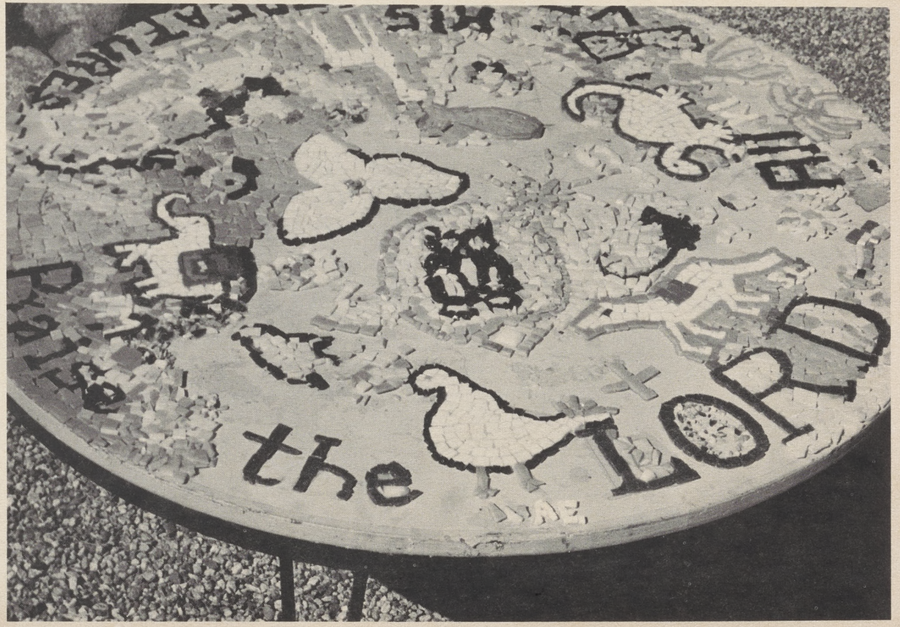
Drop everything

Rush like mad

TABLE TALK How it happened

This is one of six unfinished (AS we go to press) table tops---- the result of a Friday afternoon project. (We suggest it as a fun thing to do at a party) Five Art majors sat around each table ---each with a bottle of WILHOLD GLUE. The theme for each table was the same, "PRAISE THE LORD ALL YE HIS CREATURES". One student put the words in,using black Venetian glass. The others made little creatures in white with small bits of color here and there. The background is being filled in with light gray in some cases, with a pale, dull, mustardy yellow in others. When it is finished we will grout it with MAGNESITE.

(Why don'T you buy one of our book MOSAICS FOR EVERYONE?----You don't really need one, we admit---- but it is so encouraging for us to hear from you)



Let the exotic stir your imagination

A Friday afternoon group project: Art faculty and Art students invite Sister Superior (Sister Rose Eileen) and Sisters from the Home Economics Department to a shopping expedition in Japan Town. Hank, Katie, and Alma Shon chaperoned us. We finished the afternoon with dinner at SUKIYAKI's-------sat on pillows on the floor----ate with chop sticks----at least Betty did (See below). Of course we had specially made drawing pads along to capture moments of high visual pleasure visual pleasure.

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a good library
a good art collection
influential friends
good publicity
a good reputation (in some circles)

I'll tell you why

By Janie Martell '61
Graduate of Immaculate Heart High School, Los Angeles

Art makes man more responsive to the world around him
I have more interest in life
I gain more knowledge of God
I can see things more clearly
I enjoy small things now. I have fun
I like the informal feeling of the classes
I like to see the unselfishness in the art department
I like the feeling of oneness in the art department
I like the feeling of excitement when I work in art
I like the feeling when someone says, "Good"
I like the people in the art department
I like the art students' outlook on life
I like art because we make mosaics, paintings, rosaries,
books, bells, statues, tables
I find enjoyment in trying to find out what I'm doing---
in sounds, in seeing, in feeling,
in doing
I like the teachers in the art department
I like their ideas of school
I like art because it makes all my classes more enjoyable
it gives me new insights into life
I like to go on art outings every week
to see how other painters create
to spend more time at school than at home (Ha)
I like the feeling of being lost--- and searching for the
the way out
I like to see movies of interesting things
I like to see slides of interesting things
I like to feel proud-ness when a member of the art
department does well
I like to see the seniors' paintings
the seniors' drawings
the seniors' statues
the seniors' stained glass windows
I like to hear the art teachers talk
I like the interesting discussions in class
I like working, not so much for a grade, but for enjoyment

A whole new life has opened up to me

By Jean Gerpheid

It's fun
We learn to work on our own --- learn to really work

The work is not just an exercise
It is a complete project
We learn to tackle projects that seem impossible
After a few projects we realize that nothing is
impossible

I will be able to get a good job at the end

We learn how to defend a type of art that is
not yet universally accepted

We learn about contemporary artists
We meet contemporary artists
We meet people that earn their living doing art work
We are able to see how people live who earn their
living at art

DO NOT THROW THIS AWAY

By Donna Sandore '61 Graduate of
Notre Dame Academy, West Los Angeles

Because I don't really like much sleep anyway
Because I want to learn to look
Because I want to learn to live

I like to be derided by my friends and acquaintances
I wanted to remember everything beautiful
I wanted to real-ize my human-ness
I want to make thousands of $$$ winning art contests

I like interesting assignments
to paint with my big toe
paint-spotted clothes. My mother does not.
to look for wood in our messy woodpile
to read about and look at unicorns in gardens

I believe in MOSAICS FOR EVERYONE (only $3.25)
in the evolution of space
I like essential essences

life is worth living --- Things are rough all over

may well be one of the biggest **Days** *of your life!*

may 26
ONCE IN A GREAT WHILE WE ARE SHOCKED INTO ATTENTION. A WORD PERHAPS IN A BOOK, MAY STRIKE US WITH ALL ITS ORIGINAL FORCE. THE BLACK AND WHITE SIGNS GROW LUMINOUS. THE QUESTION OF WHAT MY ACTIONS ARE GOING TO DO FOR ME IN ETERNITY IS HEARD. THERE IS THE SAME ASTONISHED IMPACT, AS IN THE FIRST PRIMITIVE ENCOUNTER. WE ARE CARRIED OUT OF OURSELVES, BUT TOO SOON WE ARE BACK WHERE WE WERE.

If you can't afford EXHIBITS you can always fall back on the set of three film strips *MOSAICS FOR ALL* ($18)

You can still order if you act immediately

order from **International Film Bureau Inc.** on how to

57 E. Jackson Blvd., Chicago 4, Ill.

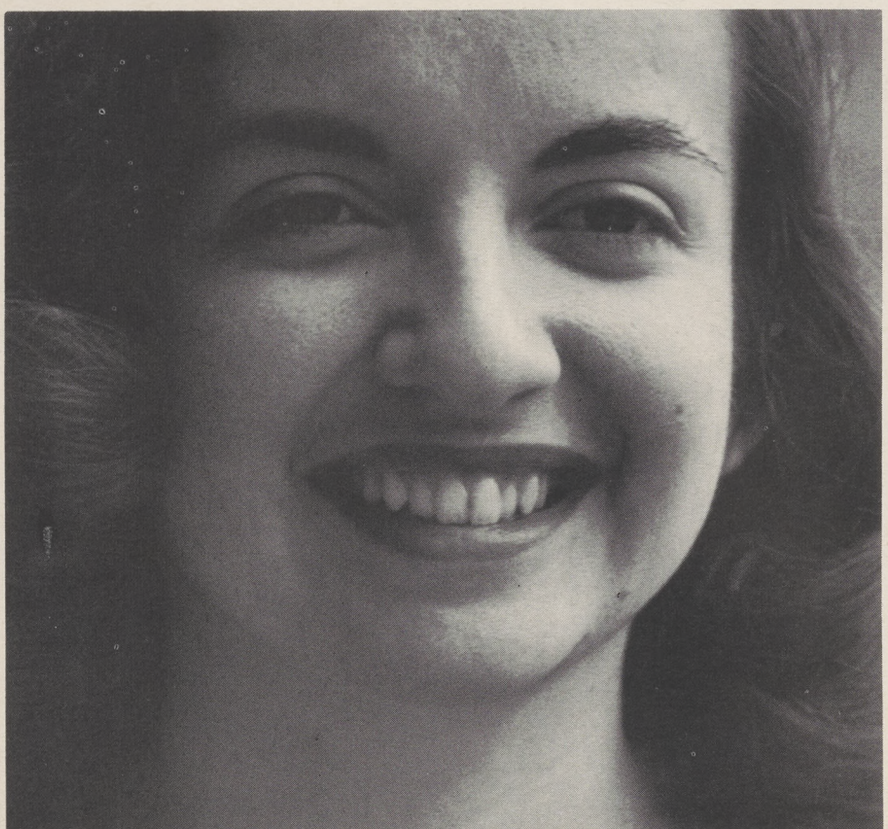
make or rather on how we made the mosaics

SISTER MAGDALEN MARY
chairman, exhibits
immaculate heart college
5515 franklin avenue
hollywood 28, california

SHE MISSES SOME GOALS

But they are not her own

AUDREY LI VOLSI '58 graduated from Pomona Catholic High School in 1954. Her family now lives in Hackensack, New Jersey, where she will return immediately after graduatiom--to work and study in New York City with Betty & Joan



ranks solidly in the TOP

1 cube butter
1½ cups brown sugar
1½ ts ground cinnamon
1½ ts ground nutmeg
1½ ts ground cloves
3 tbls milk
2 cups flour
½ ts salt
½ ts baking powdwer
½ cup chopped almonds

Cream shortening,
add sugar
beat well
Dissolve the spices
in the milk
and add to batter
Sift flour, salt, baking
powder and add to mixture
Add chopped almonds

Knead well
Let stand over night
Flour cookie mold
press mixture into mold
Remove with sharp knife
Place on ungreased tin
Bake in moderate oven
approximately 20 minutes
Large cookies take a
longer time-- perhaps 45

Recipe by Helen Williams

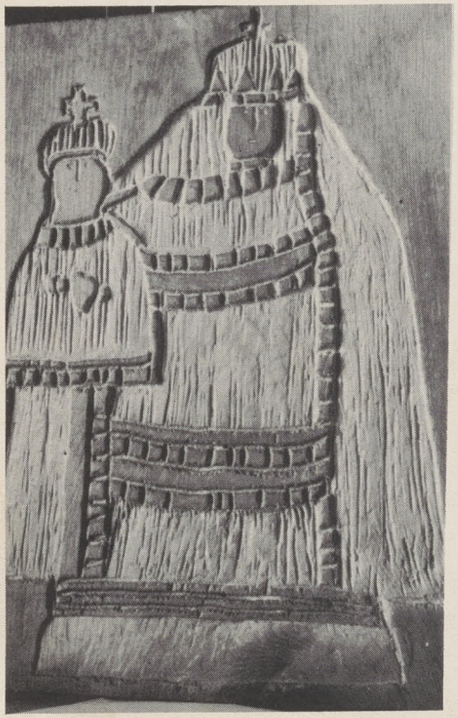
Patience Helps

Try this o

But the question is:

'works of art' ?

How can you

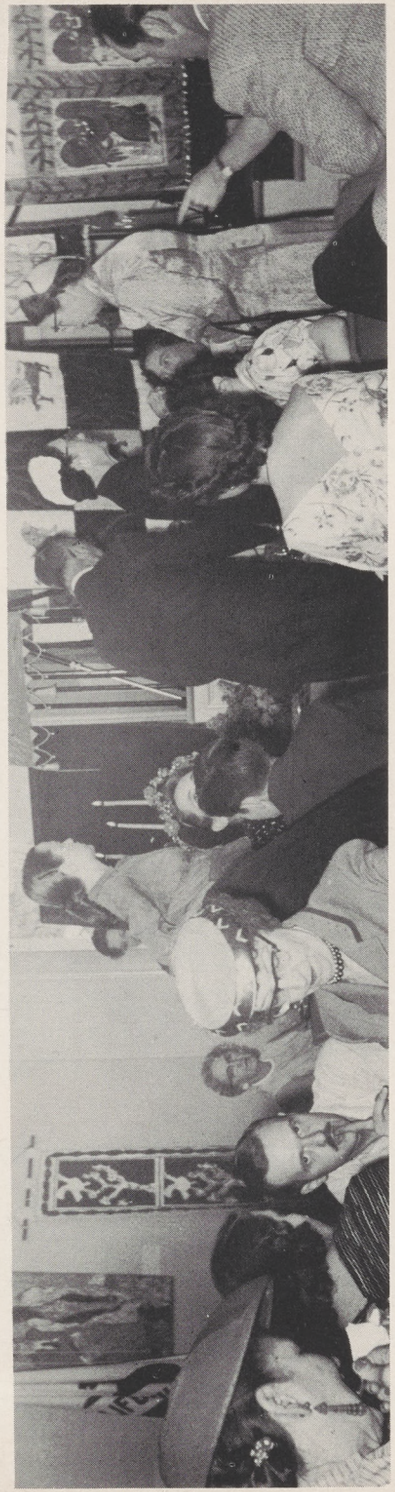


EXPEC

The 1958 December Exhibiti

SISTER MARY CORITA's one-r

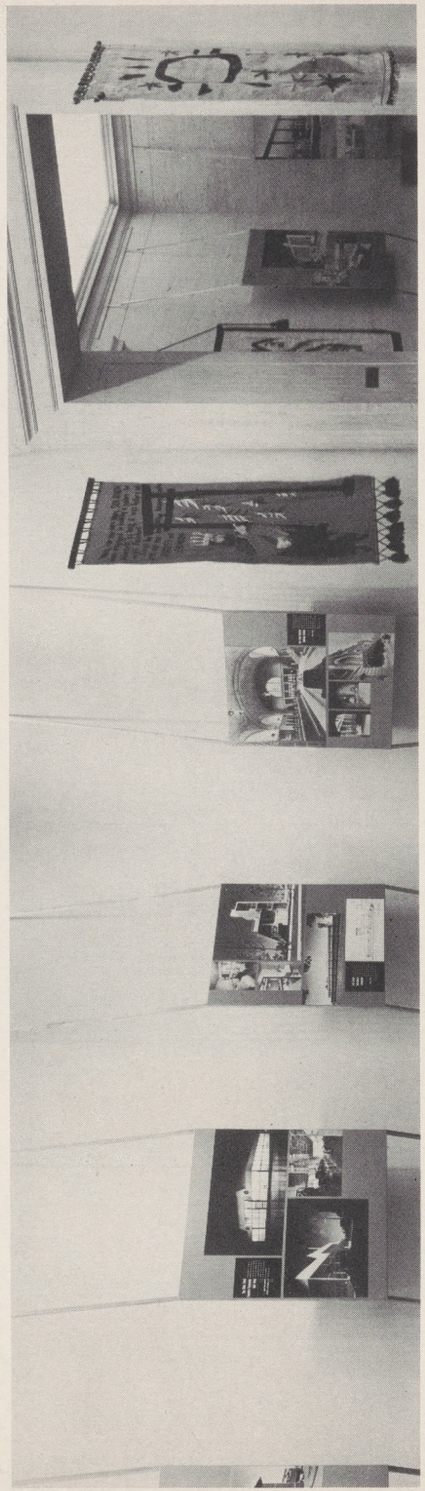
DESIGNED cookies (For look



Our Banners

The Glendale Public Library, California

The National Gallery, Washington, D.C.



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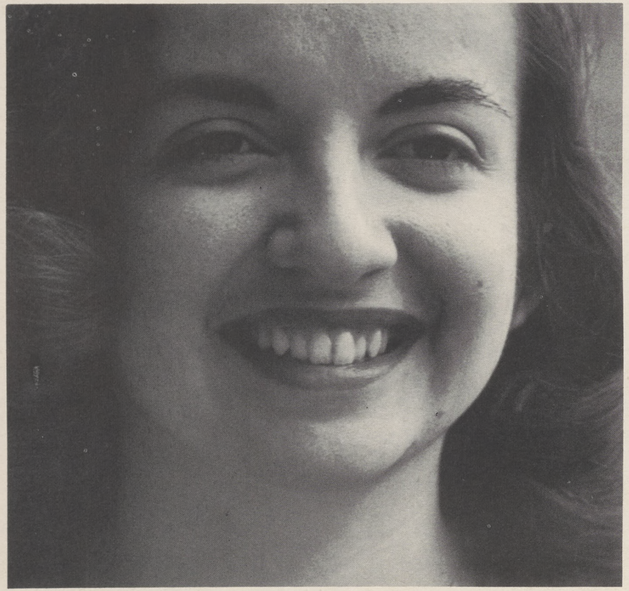

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1½ cups brown sugar
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1½ ts ground nutmeg
1½ ts ground cloves
3 tbls milk
2 cups flour
½ ts salt
1½ ts baking powdwer
½ cup chopped almonds

Cream shortening,
add sugar
beat well
Dissolve the spices
in the milk
and add to batter
Sift flour, salt, baking
powder and add to mixture
Add chopped almonds

Knead well
Let stand over night
Flour cookie mold
press mixture into mold
Remove with sharp knife
Place on ungreased tin
Bake in moderate oven
approximately 20 minutes
Large cookies take a
longer time-- perhaps 45

Recipe by Helen Williams

Patience Helps

Try this one

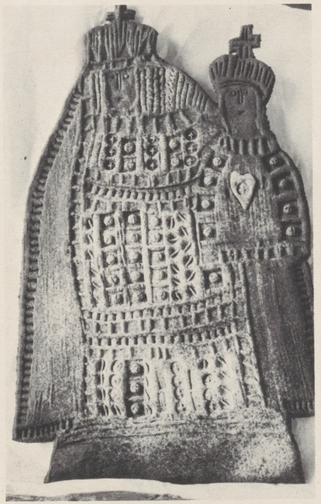
But the question is: what are they for?

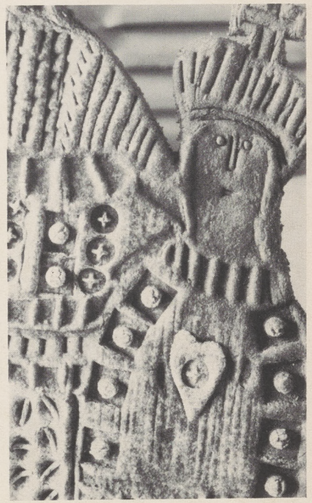
'works of art' ?

How can you be sure ?

The first photo shows a cookie mold carved out of wood (about 12 inches high) by Audrey. The second shows the dough just as it comes from the mold; the third and fourth show the enrichment developed by pressing into the dough the heads of screws and nuts & bolts--removing them of course before baking.

This cookie was on exhibit this Spring in the MUSEUM in LOUISVILLE, KENTUCKY.





EXPECT THE UNEXPECTED

The 1958 December Exhibition at the LOS ANGELES MUNICIPAL TOWER GALLERY will be SISTER MARY CORITA's one-nun serigraph show made palatable with dozens of STUDENT—DESIGNED cookies (For looks, not for eats)

Dear Sister Corita,

When I saw the "bonny books, calendars, etc. that you people had made I thought of sending you this quotation from Shaw's St. Joan. (Scene IV)

Now this is what I call workmanship. There is nothing on earth more exquisite than a bonny book, with well placed columns of rich black writing and beautiful borders and illuminated figures cunningly inset. But nowadays, instead of looking at books, People read them. A book might as well be one of those orders for bacon and bran that you are scribbling. Shaw's "ST. Joan" Scene IV

Yours for more "looking" books.

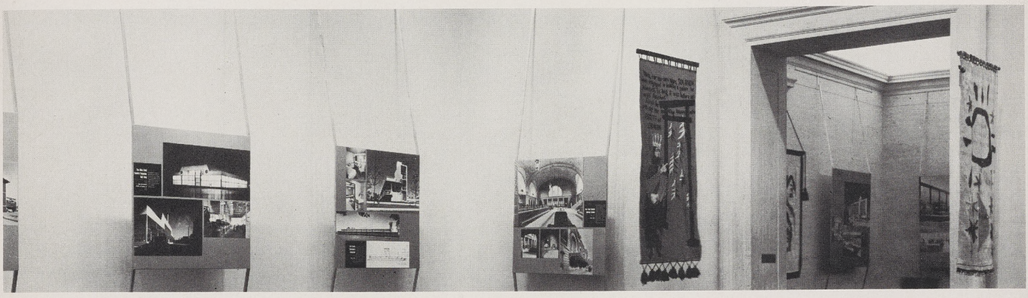
Hubert Burnett

P.S. AUDREY's forte is making calendars and bonny books, and greeting cards--- a box of which last should be on the market by next Christmas--- more about this in next issue---Will there be a next issue?----Please fill out and mail in the necessary coupon.

Our Banners

The Glendale Public Library, California

The National Gallery, Washington, D.C.



You are cordially invited to **Write For Information** concerning our exhibitions

If you can't afford EXHIBITS you can always fall back on the set of three film strips *MOSAICS FOR ALL* ($18)

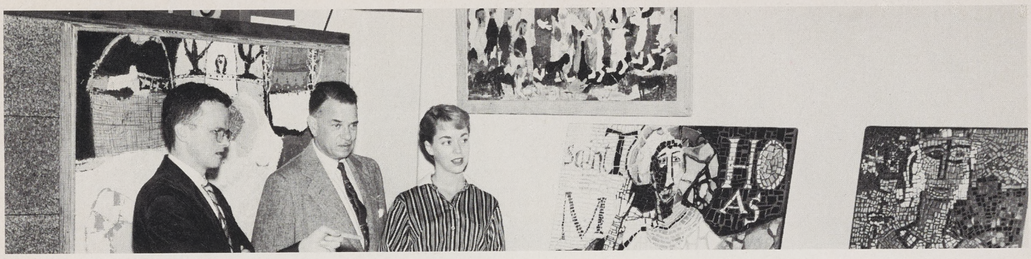
You can still order if you act immediately

order from **International Film Bureau Inc.** on how to

57 E. Jackson Blvd., Chicago 4, Ill.

make or rather on how we made the mosaics

SISTER MAGDALEN MARY
chairman, exhibits
immaculate heart college
5515 franklin avenue
hollywood 28, california



Our Christmas 1957 Exhibit

Architects' Library, Los Angeles

Thank you, Honorable Gordon L. McDonough of California for the review of our mosics Exhibition which you published in THE CONGRESSIONAL RECORD

January 1958 Mosaic Exhibit

National Housing Center
Washington, D.C.

Our Student Serigraphs

Gallery of the Public Library
San Francisco

Our Christmas 1957 Exhibit

Los Angeles Municipal Tower Gallery

Family and Friends Excited

27

St Augustine writing about piety states that "It gives us the spirit of the child toward his Father, the spirit of a Father toward his inferiors and the spirit of a brother toward equals." Piety is love and affection shown to God in our prayers.

Knowledge is hinged on piety. The greater our piety, the greater is our disposition to seek more and more knowledge from God.

To know the will of God we must stop and listen with care

LIKE

1)

p

Joan Gabriel '58
Graduate of Pomona Catholic High School in 1954

will leave shortly after graduation for New York City where she hopes to be working as a demonstrator for an art supplies company.

A Stroke

Joan has exhibited and/or sold work in oil, water color, mosaic, collage, serigraphy, block print etc.
Joan is a winner of the

State Fair Prize

Joan has been featured as a mosaic-maker in a film by International Film Bureau, Inc.

Joan has chosen her job in New York City because she hopes to study painting with Hans Hoff and take evening courses in Philosophy and Literature at Fordham University.

Joan hopes to work a year or two before returning to Graduate School where she would like to complete her requirements for teaching Art on the college level.

No Bed of Roses

But It Was Not in Vain

Exciting Adv

When Joan was asked to list
choosing Immaculate Heart Co
in the quote given below.
That is one of the nice thir
Department: You don't have t
assigned if you can come up
We think Joan won this time

# of Wisdom

This is a section of Patti Steele's

Patti was a History Major and grad
She has taken only one semester Ar

"I was telling a friend about the ar
ing etc., etc., and he said "WHAT D
DID YOU LEARN?" I was really stu
TEACH you anything and as far as le
feel that I LEARNED anything exactly
was the best compliment a class coul
didn't TELL us anything. She makes
ing and unravelling And as far as l
learning from that class. It's rath
should think learning comes in packa
learning something-it should be shel
WHAT ARE YOU LEARNING , RATHER THAN

Adult Education News

LIKE

We thank
Mr. James Hunt
CATHOLIC BOOK
AND CHURCH
SUPPLY CO.
Portland 4, Oregon
for the
invitation

High Awards

to exhibit at the *Mark Hopkins* HOTEL
in San Francisco, California
for the National Convention of
Ecclesiastical Goods Dealers

The Adult Students from
Immaculate Heart College won
all three first prizes

Fred Mason first prize for best crucifix (sculpture
first prize for best Madonna (painting)
Marguerite Ecker first prize for best Sacred Heart (serigraph)

When our students win prizes it means a great deal to them, to us, and particularly to YOU, dear reader of the IRREGULAR BULLETIN, because half of all prizes and sales from work done in or for our classes is used to help finance our publications and exhibitions. But this only partially helps. We really need to be put on your budget of small donations to worthy publications.....

p

Joan Gabriel '58
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No Bed of Roses

But It Was Not in Vain

Exciting Adventures of Wisdom

When Joan was asked to list 100 reasons for choosing Immaculate Heart College she handed in the quote given below.
That is one of the nice things about our Art Department: You don't have to do the assignments assigned if you can come up with a better idea. We think Joan won this time (She hasn't always, though)

This is a section of Patti Steele's letter to Joan.

Patti was a History Major and graduated in February. She has taken only one semester Art Structure

"I was telling a friend about the art-class---how interesting etc., etc., and he said' "WHAT DID THEY TEACH AND WHAT DID YOU LEARN?" I was really stumped because they don't TEACH you anything and as far as learning went, I didn't feel that I LEARNED anything exactly. But you know, this was the best compliment a class could receive. Sister didn't TELL us anything. She makes you do your own thinking and unravelling And as far as learning--I'm still learning from that class. It's rather odd that people should think learning comes in packages--that after learning something-it should be shelved. WE SHOULD SAY WHAT ARE YOU LEARNING , RATHER THAN LEARNED IN THE PAST TENSE."

Training Ground for Women's Minds *INSPIRES FRESH IDEAS*

Here's the kind you have always wanted

This photo was taken the night of December 6, 1957 in our Social Hall. It was the WINTER QUARTER Art Rental and Sale. Note the serigraphs hanging above. Note the rapt look on the audience as they watch the puppet shows --- the featured entertainment of the evening.

Joan Gabriel's oil painting (still very wet) was the first one sold that evening---@ $100-of course money isn't everything but --Oh well---

Joseph Feehan, Chairman of English at Immaculate Heart is shown above at the left in a moment of refreshment. It was one of our several extra-curricular evenings---sponsored by the Art Department for students and their friends. Mr. Feehan was the speaker of the evening. His topic was "The Intellectual Life". About half way through the evening we usually stop for do-nuts and coffee. Then the die-hards continue the discussion. The best part, like the darkest hour,is just before the dawn.

Adult Education News

We thank

Mr. James Hunt

catholic book and church supply co.

Portland 4, Oregon

for the invitation

High Awards

to exhibit at the *Mark Hopkins* HOTEL

in San Francisco, California
for the National Convention of
Ecclesiastical Goods Dealers

The Adult Students from
Immaculate Heart College won
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Fred Mason first prize for best crucifix (sculpture
first prize for best Madonna (painting)
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When our students win prizes it means a great deal to them, to us, and particularly to YOU, dear reader of the IRREGULAR BULLETIN, because half of all prizes and sales from work done in or for our classes is used to help finance our publications and exhibitions. But this only partially helps. We really need to be put on your budget of small donations to worthy publications.....

LIKE YOUR PLEASURE BIG? PAINT A COVER FOR *Design*

We thank Mr. G. ALAN TURNER. Editor

$1,000.00 in Awards for outstanding entries

We quote from his letter:

The publishers of Design are pleased to advise you that the students of the Adult Education Department have placed as follows in the cover competition:

First Award	Winifred Wiley (right)
Second Award	Barbara Benton (left)

Selection was made from more than 1630 entries received, by a jury consisting of the following distinguished artist-educators: Ben Shahn, Dong Kingman, Fletcher Martin, Adolph Dehn, Austin Briggs.

2nd AWARD
The American Crayon Company $75.00 Cash Prize, plus an M. Grumbacher Professional Oil Color Set, valued at $38.00.

1st AWARD
The American Crayon Company $100.00 Purchase Prize, plus a full Scholarship to the Famous Artists Schools Home Study Course of your choice, valued at $400.00

prizes

Congratulations

to Margaret Bacon Smith of our Friday morning water color class for winning the $50 Award for a painting she whipped up during Easter Vacation. She received her award from the Pasadena Society of Artists.

concern for both the aesthetic and the practical values

Result: an atmosphere

n change

e outlook

by anything.....

f.....the problems

ction are anything

....Kay Kauzlarich

nterested

Puppe

Grace Sievert '58 graduated from Alhambra Public High School, Alhambra, California, in 1954.

Shower the bride

Holiday ?

Is there such a thing ?

Grace Sievert

Immaculate Heart College '58

Grace lettered her own Wedding invitation from which a plate was made for printing it in large numbers.

Grace and the
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Mr. and Mrs. Rup
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Adult Education News

YOU can change your whole outlook

Puppets make you a part of a World that can't be touched by anything.....
If it seems a form of escape let it be .....but remember.....the problems
faced by the people making the puppets and doing the production are anything
but dream-like.....Kay Kauzlarich.

EXPERIENCED **Are you interested** Puppe

Grace Sievert '58 graduated from Alhambra Public High School, Alhambra, California, in 1954.

Shower the bride

Holiday ?

Is there such a thing ?

Grace Sievert
Immaculate Heart College '58

Grace lettered her own Wedding invitation from which a plate was made for printing it in large numbers.

Grace and the other seniors have been commissioned by Architect H.H. Harris to design the stained glass windows for a mausoleum in FORT WORTH, TEXAS. As this goes to press we are awaiting the return of the EUROPEAN bid for the execution of these designs. We are hoping that it won't out bid ROGER DARRICARRERE, 3716 Fletcher Drive, Los Angeles 65. (Phone: Cl. 5-5775)-----BECAUSE WE PREFER Roger's hand-hewn-hunks of glass to the usual machine pressed pieces.

Mr. and Mrs. Rupert J. Sievert request the joy of your presence at the marriage of their daughter Grace Eleanor to Mr. Alan Richard Perreiah who will be joined together in the Holy Sacrament of Matrimony preceding a Nuptial High Mass which will be celebrated at ten o'clock the morning of the fourteenth of June in Saint Therese Church, Alhambra Road at El Molino Street, Alhambra, California

Immediatdy following the wedding, you are invited to the reception at the San Gabriel Women's Club, Broadway at Junipero Street

After graduation, and of course, after the honeymoon, Grace will register in the IMMACULATE HEART COLLEGE GRADUATE SCHOOL OF LIBRARY SCIENCE. She will work part time for a certificate in the special field of ART LIBRARIANSHIP and full time as a salaried assistant in a public library----next year-----while Al, a Philosophy major completes his senior year at Loyola University. Grace hopes to be an Art Librarian in a MUSEUM or UNIVERSITY----eventually.

Grace and Prince

I like Art * respect what the Art Department is doing * am interested in other things* Art Dept. brings things together* like the freedom * like the discipline * friendly atmosphere * understanding between people * understanding about things * awareness of new possibilities * do important projects * like the people here * real people here * fun-loving people here * people work hard * people play hard * go many places * see many things * many people involved * think of things in new ways * life becomes full of gems * begin seeing things * start hearing things * develop a reverence for things * artist teachers * sharp teachers * not afraid to live differently * know how to make the most of time * think more about life * care more about life * fun to discover * to construct * know reasons for things * take important things seriously * ourselves not too seriously * make deadlines * do more things than you think possible * celebrate * exhibit things in beautiful ways * appreciate the work of others * realize what needs to be done * knowledge and appreciation of books * respect for words * interests for a family * learn how to lose preconceived ideas --- if they are bad.

BUSY WIFE'S ACHIEVEMENT *HOW TO LIVE HAPPILY*

Adult Education News

YOU can change your whole outlook

Puppets make you a part of a World that can't be touched by anything.....
If it seems a form of escape let it be .....but remember.....the problems faced by the people making the puppets and doing the production are anything but dream-like.....Kay Kauzlarich.

NOT NOW

Adult Education Readers

Write Sister Charles, Director of ADULT EDUCATION, 2021 North Western, Los Angeles 27, California.

Register for Fall Classes after Labor Day -- not before.

Tuesday 7:30 pm Sister Mary Corita
Group Projects in Art Structure suitable for families, schools or neighborhoods NOT LIMITED to married couples next Fall--- too much trouble finding baby sitters

Wednesday 7:30 pm Dr. Paul Laporte
Special Problems in Contemporary Art
Slide lectures

Thursday 7:30 pm Sister Magdalen Mary
Oil Painting no prerequisites

Friday 9:00 am Sister Magdalen Mary
Oil Painting no prerequisites

Saturday 9:00 am Sister Magdalen Mary
Oil Painting no prerequisites

Saturday 9:00 Sister Mary Corita
Lettering and Layout for the non-professional : librarians, parents, teachers, etc.

Saturday 9:00 Dr. Paul Laporte
Special Problems in Contemporary Art
Slide Lectures

EXPERIENCED **Are you interested**

Puppet Shows given by the ADULT EDUCATION classes at Immaculate Heart December, 1957

Exhibition To Be Finest *Come* **Come** May 25 to June 1

may our hearts burn
with love

29
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your reason

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our reason

Grace Sievert is shown in the process of making a limited edition book on the silk screen. She uses LePages Glue, in the following formula, to block out the parts of the design she does not want to print : 50 glue, 40 water, 8 white vinegar, 2 glycerine

The students' serigraphs along with Sister Mary Corita's are available at the following shops and galleries:

GUILD BOOK SHOP New York City

GRAIL CENTER, Philadelphia

I.F.A.GALLERIES, Washington, D.C

LAWRENCE GALLERY Kansas City,

THE MURPHY'S, Phoenix, Arizo

THE BOTOLPH GROUP, Boston

THE NEW DESIGN GALLERY, Vancou

THE CENTER, St. Louis, Mo.

VALLEY HOUSE, Dallas, Texas

THE LITTLE GALLERY, Princeton,

AND in California

KRAMER'S ORIGINALS, Los Angel

GUMPS, San Francisco

LEONARD LINN, Tiburon

CURT WAGNER, Redondo Beach

THE STUDIO, Long Beach

DIXIE HALL STUDIO, Laguna Bea

EXODUS, San Pedro

Whatever your reason

have you seen these latest facts

Strictly Top Drawer

Dr. Frank Sullivan
Chairman of English
Loyola University
Speaker of the Evening
"THE INTELLECTUAL LIFE"
sponsored by ART Majors

Chuckles and Thrills

Answers your question

(a) Why I came: I came because I love and also I wanted to come to a small college

I wanted to take a Liberal Arts Course
I wanted to go away to school
I was sick of "Academic" Art
I saw there was someone breathing on the West Coast
I had seen what was being done at I.H.C.
I had read about I.H.C. Art in many magazines (Must be good)
I wanted to try what were then new techniques
I wanted to see California
I wanted to travel (just once!)
I received a scholarship

(b) Why I stay: Love and also I stay because
I love Sister Magdalen Mary
I love Sister Corita
Dr. Laporte talks to me
Mrs. Laporte lends me books
I love Friday Field Trips
I shook Charles Eames' hand
Joan Gabriel is my friend
Audrey LiVolsi is my friend
Betty Henderson is my friend
Grace Sievert is my friend
Lucia and Jean are my friends
(I have yet to enjoy making a serigraph)

I LOVE TO PAINT I like to draw
I love Immaculate Heart College
(I still have my scholarship)

Whatever your reason

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AND in California

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LEONARD LINN, Tiburon

CURT WAGNER, Redondo Beach

THE STUDIO, Long Beach

DIXIE HALL STUDIO, Laguna Beach

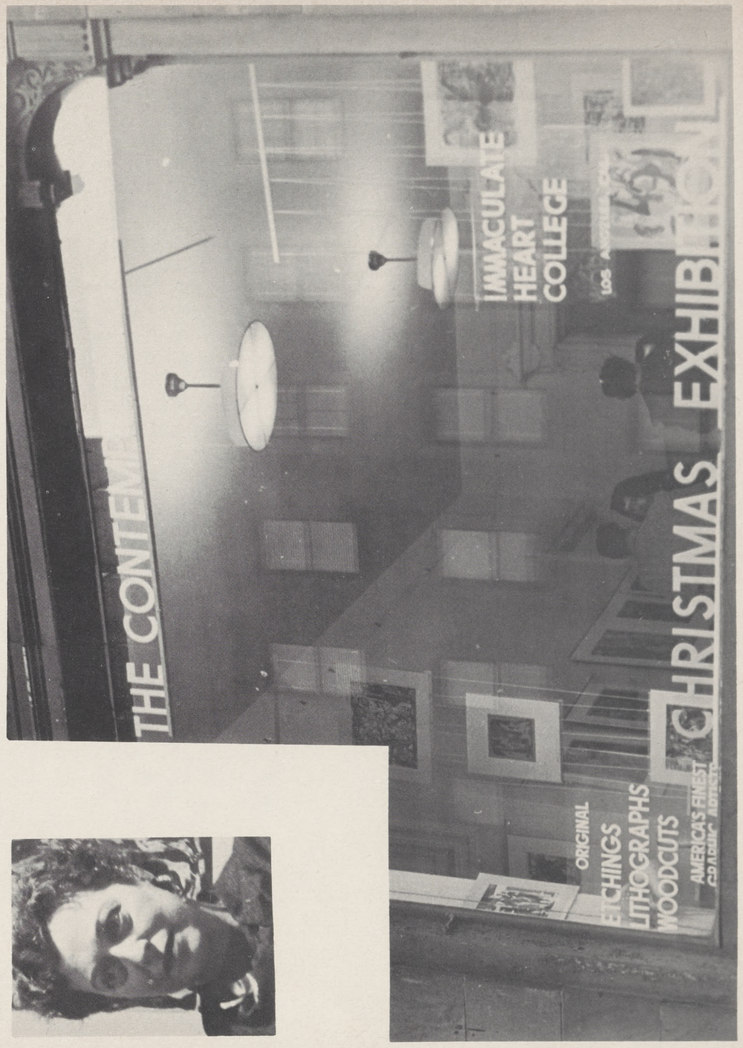
EXODUS, San Pedro

GRAPHIC ART CENTRE

THE CONTEMPORARIES

We gratefully remember in our prayers Margaret Lowengrund, Director of THE CONTEMPORARIES in NEW YORK CITY Margaret died in November, 1957

It was Margaret who gave us our first New York Show, December, 1954. If you look closely you may see the Sisters inside the gallery. It was the opening day.



Whatever your reason for getting there sooner...

have you seen these latest facts ?

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Lucia and Jean are my friends
(I have yet to enjoy making a serigraph)

I LOVE TO PAINT I like to draw
I love Immaculate Heart College
(I still have my scholarship)

These are some of the reasons why today, more than ever before,

I like arguments (You can't major in Art otherwise)
I am alive here
The projects are varied
There are things to do besides class work (Give slide lectures)
I like coffee breaks
I enjoy the informal classes
I like knowing my teachers
I like small classes
I like Mass at noon

I like being on T.V.
I like puppets
I like the mosaic book
I get good experience (N.A.E.A.)
I get to meet "wunnaful" people like the Burnetts, etc., etc.
I like to struggle
I like to collage
I like to rubber stamp
I like to mosaic-statue
I like Fred Mason
I like to go to HERMAN MILLER'S
I like to read about us in the Los Angeles Sunday Times
I like rough hands
I like to be poor, to be tired (because those who do go to Heaven)
I like to read HOMO LUDENS
I like to talk with Dr. Laporte
I like to talk AT Sister Corita
I like to listen to Sister M.M.

I love the IRREGULAR BULLETIN
I love MRS. MARTIN
I like Art Rentals and cookie molds
I like sewing and blisters
I like coke breaks and calendar pages
I like Mr. Cooper and Liberal Education
I like to read ART NEWS
I like TOY TRAINS and DAY OF THE DEAD
I like Romantic Painting and discipline
I like Paul Klee and research
I like writing for the GESTURE
I like helping with the NEWSLETTER
WILHOLD GLUE -- I like
I like Art History
I like stained glass window making
I like Roger Darricarrere
I like our organized clutter
I like the painting room at midnight
I like the structure room at midnight
I like meeting deadlines

I stay because I love and I think I love better the things around me and the things out of this world because I do stay. I would say to any high school student, "If you don't love--- don't come to Immaculate Heart---- for the spirit of the place will destroy you You see, love grows and grows (Yes, like dandelions here) and it will choke out anything else. There isn't room for anything else here.

BUT THERE IS ALWAYS ROOM FOR MORE LOVE

Whatever your reason for getting there faster...

Chicago's

KAY KAUZLARICH '59
Visitation High School
class of 1955

Never before so important *an Exhibit* May 25 to June 1

EVERY ENDING THING CONTAINS THE BEGINNING
OF ANOTHER
MAY
30
often it is easier to keep what you have than it
is to seek something new, but what helps us
make the transition is fortitude.
Fortitude is
moderate and yet daring.
TO HOLD IN YOUR HEART ALL THAT THOSE DEAR PEOPLE MEAN TO YOU AND TO REMEMBER WHAT
YOU MEAN
TO THEM
WHAT YOU OWE FOR THINGS THAT
ARE IMMEASURABLE AND UNCOUNTABLE,
you cannot just stop you move forward or not at all
and to move not at all is to NOT MOVE
TO PASS MEANS TO LEAVE ONE AND GO TO ANOTHER
TO PASS INVOLVES UNCERTAINTY, RISK AND ADVENTURE, FORTITUDE TEACHES
YOU TO TEMPER
IT IS ONE THING TO KNOW AND QUITE ANOTHER TO HAVE COURAGE ENOUGH TO DO WHAT YOU KNOW.
FORTITUDE MEANS TO CONTINUE
TO PASS FROM THE THINGS (and people) YOU LOVE DEARLY

SUN., MAR. 30, 1958—

This 10-by-14-inch 40-page spiral-bound guide to the popular craft summarizes the eight-year mosaic experiment at the college in which serious art students, adult amateurs and children have taken part. It is packed with pictures, technical information and the author's wit and wisdom.

Design Idea Stressed

A natural creative approach to design is stressed. "This book does not aim to teach design," says the Sister. "If your design sense is undeveloped, you are less handicapped than one whose design sense is warped. In more favored times (pre-Renaissance) design education was not planned for — it simply happened naturally — as is evidenced in folk art."

stions

achieves Success in New Facet of Career

Joan Gabriel '58 at work on her 2nd mosaic sculpture, "Saint Christopher"

EARNED
'Right to Work'

Joan volunteered for the n
time-out-for-meals-or-slee
a mosaic sculpture (her fi
lens of Robert Longini's c
the 20 minute film, "Mosai
IMMACULATE HEART COLLEGE".
and Child" shown at left w

But there were other resul
on an expense account by I
Bureau, Inc.------sent by
to introduce the film to t
Association Convention (Re
from eleven Western States
Hawaii) ---and-----receive
for jobs after graduation.
made up her mind yet as th

Purchase fil

International Film
57 E. Jackson Blvd., Chic

Book

Mosaics Book Lifts Heart, Prods Mind

just published

ORDER NOW *Department of Fine Arts*
5515 Franklin Avenue
Los Angeles 28, California

Immaculate Heart College

$ 3.25 $ IN ADVANCE
IF ALL ELSE FAILS
FOLLOW DIRECTIONS

Los Angeles Times
Arthur Millier

Like everything that goes on in the art department of Immaculate Heart College here, MOSAICS FOR EVERYONE, the just-out how-to-do-it book by Sister Magdalen Mary, I.H.M., the department's head, lifts the heart and prods the mind (Immaculate Heart College: $3).

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Our loving gratitude

for the-beyond-the-line-of-duty-with regard-to-tender-concern-for-us REVIEWS

by Millier of the Los Angeles Times

Mary Jane of the " " " Home Section

Humphrey of the Cincinnati Post

Fitzgeralds of the Riverside Review

Cook of the Herald and Express

Crossof the Oakland Tribune

and by others whom we hope are too numerous to mention.

Answers your questions

achieves Success in New Facet of Career

Joan Gabriel '58 at work on her 2nd mosaic sculpture, "Saint Christopher"

EARNED
'Right to Work'

Joan volunteered for the night--and-day-no-time-out-for-meals-or-sleep job making a mosaic sculpture (her first) before the lens of Robert Longini's camera------for the 20 minute film, "Mosaic Experiment at IMMACULATE HEART COLLEGE". The "Madonna and Child" shown at left was the result.

But there were other results: Joan was put on an expense account by INTERNATIONAL FILM Bureau, Inc.------sent by plane to Asilomar to introduce the film to the Pacific Arts Association Convention (Representatives from eleven Western States, Alaska, and Hawaii) ---and-----received two offers for jobs after graduation. (She has not made up her mind yet as this goes to press)

Purchase film from

International Film Bureau Inc.

57 E. Jackson Blvd., Chicago 4, Ill.

Joan Gabriel's "Madonna and Child"

mosaic sculpture

Book

just published

ORDER NOW *Department of Fine Arts*
5515 Franklin Avenue
Los Angeles 28, California
Immaculate Heart College

$ IN ADVANCE
IF ALL ELSE FAILS
FOLLOW DIRECTIONS

$ 3.25

Mosaics Book Lifts Heart, Prods Mind

Los Angeles Times
Arthur Millier

Like everything that goes on in the art department of Immaculate Heart College here, MOSAICS FOR EVERYONE, the just-out how-to-do-it book by Sister Magdalen Mary, I.H.M., the department's head, lifts the heart and prods the mind (Immaculate Heart College: $3).

SUN., MAR. 30, 1958—

This 10-by-14-inch 40-page spiral-bound guide to the popular craft summarizes the eight-year mosaic experiment at the college in which serious art students, adult amateurs and children have taken part. It is packed with pictures, technical information and the author's wit and wisdom.

Design Idea Stressed

A natural creative approach to design is stressed. "This book does not aim to teach design," says the Sister. "If your design sense is undeveloped, you are less handicapped than one whose design sense is warped. In more favored times (pre-Renaissance) design education was not planned for — it simply happened naturally — as is evidenced in folk art."

Our loving gratitude

for the-beyond-the-line-of-duty-with regard-to-tender-concern-for-us REVIEWS

by Millier of the Los Angeles Times
Mary Jane of the " " " Home Section
Humphrey of the Cincinnati Post
Fitzgeralds of the Riverside Review
Cook of the Herald and Express
Crossof the Oakland Tribune

and by others whom we hope are too numerous to mention.

Answers your questions

"Madonna and Child" by Fred Mason Mosaic sculpture

books belong to the eyes that see them.

it would have paid you to answer our ad a few months ago

But—

MOSAICS FOR EVERYONE

is still available at the increased price

1 to 9 copies @ $3.00

10 to 19 copies @ 2.50

20 to 49 copies @ 2.00

Add 25¢ per copy for packing and postage

ORDER NOW $ IN ADVANCE

50 or more @ $2.00 postage prepaid

College Showing Work by Its Artists Come Come

May 25, 26, 27, 28, 29, 30, 31, June 1

31 MAY

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THIS PICTURE IS MY PICTURE

joys and sufferings

The Exhibit was limited

to

Artists

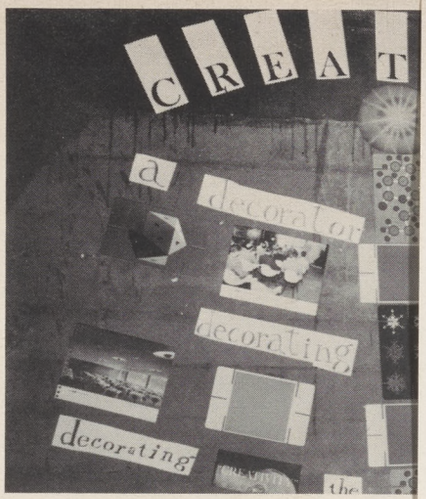
under 30

Betty Henderson '58
had a drawing and
a painting
accepted at the

EXODUS GALLERY

in San Pedro

Fred and
Audrey and
Joan
each had
one accepted
also



IDEAS FOR
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The CAVE INN is an old
STUDENT UNION BUILDING

Immaculate Heart College

GRADUATE DEPARTMENT OFFERS M.A. IN RELIGIOUS EDUCATION

A new graduate program to begin in the 1958 summer session will offer a Master of Arts in Religious Education. Designed to prepare teachers of religion for high school and college, the program is open to those who have a Bachelor's degree from an accredited college, with a major in any field, and sufficient training in philosophy to begin a graduate program in theology.

SEMINAR FOR PRINCIPALS

One of the highlights of the Graduate School of Education is Doctor Raymond Pollich's course for in-service principals. The three-semester offering in "Problems of Elementary School Principalship," "Supervision of Secondary Schools," and "Administration of Secondary Schools," is open to a limited number of principals

Our thanks to Helen Siegle
east coast artist for this print

Summer

COEDUCATIONAL SUMMER SESSION WORKSHOPS

June 24 to August 1, 1958
Registration dates: June 20, 21, 23.

Creative Dramatics for Primary Grades.
Play Production for Adult Students.
High School Drama.
The Teaching of Language Arts.
Mosaics
Serigraphs.
Seminar in Contemporary Literature.
New Methods and Techniques in Teaching Latin.
Art Orientation for Elementary and Secondary Teachers and Parents.
Crafts for Elementary Teachers.
Institute on School Library Supervision.
Music Education.
Madrigal Singing for High School.
Integration of Music and Liturgy.
Nutrition Workshop for Elementary Teachers from July 7 to July 12.

Information
Dean of Summer Session
Immaculate Heart College
Los Angeles 27 California

Busy Vacation **THE C**

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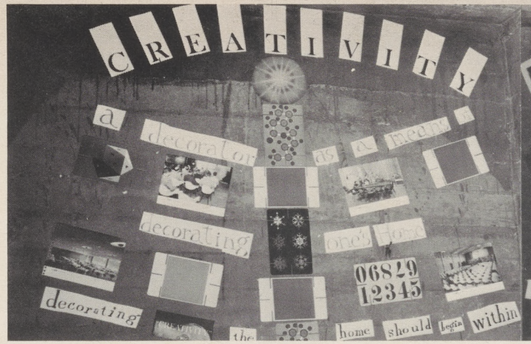

IDEAS FOR GIVING NEW LIFE TO THE GARAGE YOU NOW HAVE

without paying a penny extra!

The CAVE INN is an old garage on campus serving as a student lounge until the new STUDENT UNION BUILDING is completed------ sometime in late summer---we hope------

Betty joins classmates in the CAVE INN for coffee and conversation

Each Art major has taken a two week turn at making the walls of the CAVE INN come alive. Notice them (the walls) in these photos

We suggest that you try a WALL in your own home or class room

HOSPITALITY IS BUILT INTO THIS GARAGE

Immaculate Heart College

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Information
Dean of Summer Session
Immaculate Heart College
Los Angeles 27 California

Busy Vacation

Dr. Paul Laporte and Sister Magdalen Mary watch Sister Mary Corita measure something

----probably the percentage of our total BUILDING FUND NEEDS already in----------

Summer Session *June 24 to August 1, 1958*

Summer School is coeducational

Dr. Laporte will teach two ART HISTORY classes 10:30 to 12:30

Sister Mary Corita will teach Lettering and Layout for the non-professional 8:30 to 10:30 and

Art Workshop for both SECONDARY and ELEMENTARY school teachers--- and parents also.

Sister Mary Luke will teach Art Crafts for the Elementary Grades

Sister Magdalen Mary will teach only at night
Mosaic Workshop Mon. Wed. Fri. 7:00 to 10:00

Serigraph Workshop Tues. Thurs. Fri. 7:00 to 10:00

There are tuition fees for the above but----------

Free and open to the public are evening films, slides, lectures

Tuesdays in July 8:00 to 9:30 pm Sister Mary Corita

Thursdays July 8:00 to 9:30 pm Dr. Paul Laporte

THE CLIMATE OF CURIOSITY

WORLD ABOUT US never so lovely

"MANY AND VARIOUS ARE THE FORCES THAT ACTUATE THE HUMAN BEING. MAN HAS THE POWER TO EMBRACE ALL THE WORLD OF NATURE, ITS STARS, RIVERS, SEAS, TREES, ANIMALS."
HOLY TRINITY SUNDAY THE FIRST of JUNE
ALL POWER IN HEAVEN AND EARTH IS GOD'S. AND WITH THE POWER GIVEN TO YOU, BY GOD, PRAISE AND GLORIFY HIS GREAT GOODNESS TO ALL MEN.

by writing to the Chai
Avenue, Los Angeles,28
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Sr.Magdalen M

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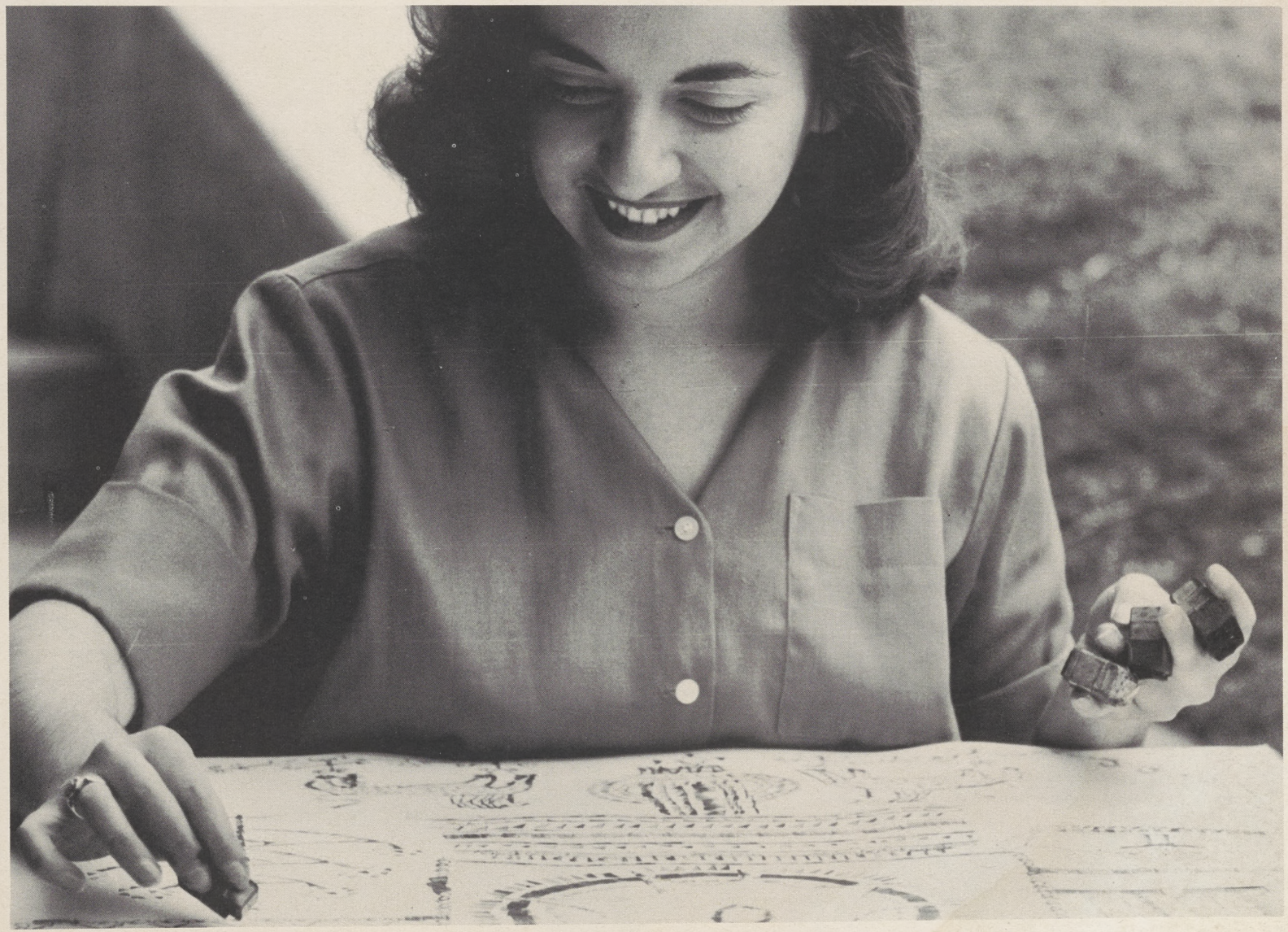
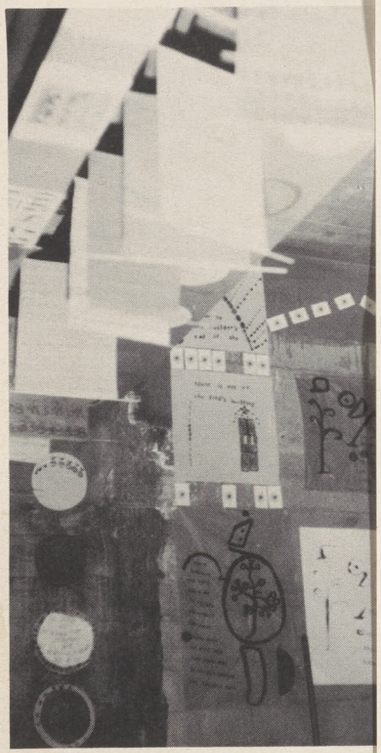


Audrey Li Volsi has designed the curtain for Architect Joseph Miller's new synagogue in Washington, D.C. She received the commission through a request sent to the College

Living



Audrey's WALL and C

Traveling Exhibitions Available

A Statement of Policy and Purpose

MEASURING AND EXPLORING

SHAPING AND PRESENTING

SHARING

The exhibits here listed may be secured by writing to the Cha
Immaculate Heart College, 5515 Franklin Avenue, Los Angeles,28
There is no rental or insurance fee. The exhibit will arrive
should be sent PREPAID to the next exhibitor. The transportat
may be reduced to a minimum by using truck rather than rail, a
the exhibit "Paintings not exceeding 50¢ per pound" or, in the
Mosaics, "Ceramics not exceeding 20¢ per pound"

Now you can have

Mosaics by Students of Sr.Magdalen M

24 wall panels and 6 sculptures weight about 3000 pounds
February 1, 1959 first open date

Oil Paintings by Art Major Students

30 frames weight about 600 pounds
July 15, 1958 first open date

Oil Paintings by Students from the A

30 frames weight about 600 pounds
November 15, 1958 first open date

Water Color Paintings by Art Majors

40 mats weight about 125 pounds
July 15, 1958 first open date

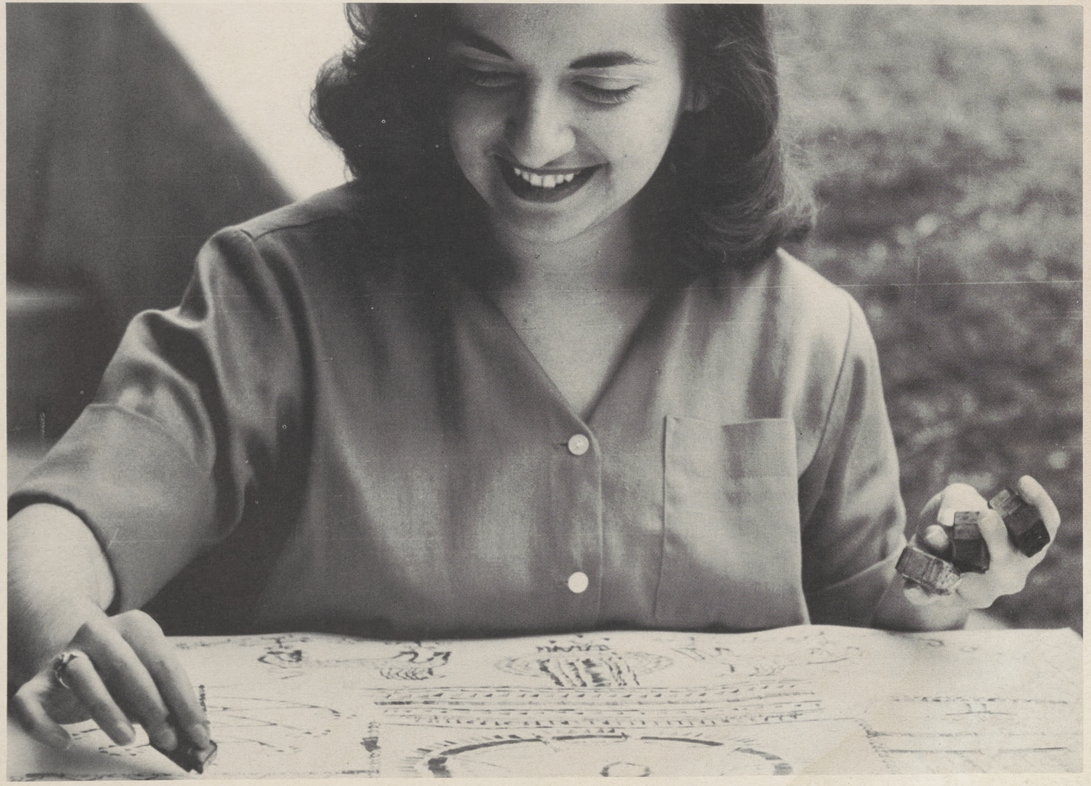
Water Color Paintings by Adult Educa

40 mats weight about 125 pounds
August 15, 1958 first open date

Serigraphs by Students of Sr.Magdaler

50 mats weight about 125 pounds
June 1, 1958 first open date

HAS ACCOMPLISHED



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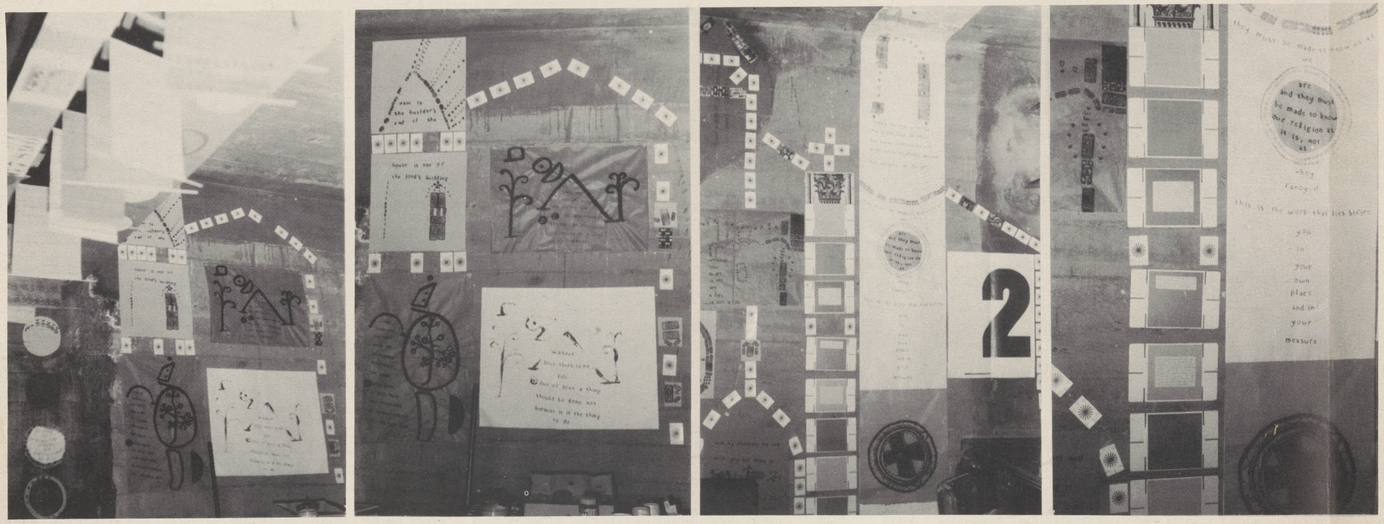
Living Garage HUNG ON A HILLTOP



Audrey's WALL and CEILING in the CAVE INN

You don't have to be rich to be wealthy

from: Vann - Seven Swords p. 26

To be fully alive, a man must have a setting. The personality is expressed and fulfilled through its extensions: through creative work, through human relationships, through home, through family roots and traditions, through the native soil and native land, and native culture. The word tradition means a handing on; it is a double process; a receiving from those who have gone before, a passing on to those who are to come; and where a tradition is really living it must in consequences change from generation to generation, it must be enriched by the thought and the labors of each succeeding age; and it is in that work of adapting and enriching a material environment that man's personality reaches its natural completion.

Married Couples class in ART STRUCTURE **For Young Families**

Traveling Exhibitions Available

A Statement of Policy and Purpose

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SHAPING AND PRESENTING

SHARING

The exhibits here listed may be secured by writing to the Chairman of Art, Immaculate Heart College, 5515 Franklin Avenue, Los Angeles,28, California. There is no rental or insurance fee. The exhibit will arrive PREPAID. It should be sent PREPAID to the next exhibitor. The transportation charge may be reduced to a minimum by using truck rather than rail, and by marking the exhibit "Paintings not exceeding 50¢ per pound" or, in the case of the Mosaics, "Ceramics not exceeding 20¢ per pound"

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40 mats weight about 125 pounds
July 15, 1958 first open date

Water Color Paintings by Adult Education

40 mats weight about 125 pounds
August 15, 1958 first open date

Serigraphs by Students of Sr.Magdalen Mary

50 mats weight about 125 pounds
June 1, 1958 first open date

Serigraphs by Sister Mary Corita, I.H.M.

60 mats weight about 200 pounds
June 1, 1958 first open date

Charts for Looking by Sister Mary Corita

50 posters for use in libraries and teacher training centers weight about 125 pounds
July 15, 1958 first open date

Mixed Media and Techniques by Students

38 pieces of mixed media: thread drawings, mosaics, collages, etc.
Weight about 500 pounds
March 1, 1959 first open date

Handmade Books by Students of Sr.Corita

25 books hand lettered, rubber stamped, collage pages about 50 pounds
September 1, 1958 first open date

Prints by Students of Sr. Corita

50 mats weight about 125 pounds
June 15, 1958 first open date

Drawings in Various Media by Students

30 mats about 125 pounds
July 15, 1958 first open date

Ink Drawings by Students of Sr.Corita

30 mats about175 pounds
July 15, 1958 first open date

Banners and Wall Hangings by Students

For information concerning this one exhibit please write to the Smithsonian Institute, Washington, D.C.

For Your Information

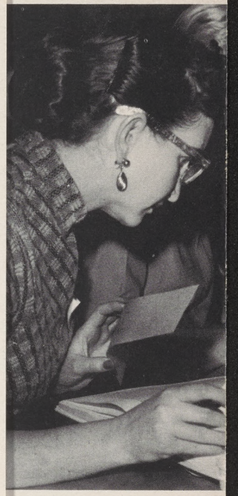
The exhibits listed

have been shown in the following

MUSEUMS & GALLERIES:

The Center, St. Louis, Missouri
Sioux City Art Center, Iowa
Art Gallery of Greater Victoria, Canada
Cincinnati Art Museum, Ohio
Phoenix Public Library Gallery, Arizona
Lambert's Green Barn, Dallas, Texas
Baltimore Museum of Art, Maryland
Maryknoll Fathers, New York
Carnegie Library, Yuma Arizona
Joslyn Art Museum, Nebraska
Munson-Williams Proctor Institute, N.Y.
Museum of New Mexico, Santa Fe
Brooks Memorial Art Gallery, Tennessee
Washburn White Art Center, San Carlos, Calif
Waterloo Recreation Commission, Iowa
Kramer Gallery, Los Angeles
California Palace of the Legion of Honor
Louisiana Art Commission, Baton Rouge
Fresno Art CentermCalifornia
Valley House, Dallas, Texas
Camarillo State Hospital, California
Canton Art Institute, Ohio
Kansas City Art Institute, Missouri
American School of the Dance, Los Angeles
Grand Rapids Art Gallery, Michigan
San Diego Gallery of Fine Arts, California
Decatur Art Center, Illinois
Springfield Art Association, Illinois
Catholic Women's Club, Los Angeles
Delaware Art Center, Wilmington
Women's Department Club, Shreveport, La.
Gumps Gallery, San Francisco
Long Beach Museum, California
Santa Monica Art Association, California
Brand Library Gallery, Glendale, California
Fifth Army Headquarters, Chicago
National Housing Center, Washington,D.C.
Santa Barbara Museum, California
Los Angeles Municipal Art Gallery

January 2
9:00 AM t



" Yes "

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The exhibits listed

have been shown in the following

UNIVERSITIES and SCHOOLS:

New Mexico Highlands University
University of California at Davis
Texas Technological College, Lubbock
Eastern Illinois State College, Charleston
University of Illinois, Urbana
Mount Mary College, Milwaukee
University of Maine, Orono
Alverno College, Milwaukee
Milwaukee Downer College
University of New Mexico, Albuquerque
De Pauw University, Indiana
Sacramento State College, California
Pennsylvania State University
Saint Mary College, Xavier, Kansas
College of ST. Catherine, Minnesota
University of Colorado, Boulder
University of Saskatchewan, Canada
University of Redlands, California
University of Minnesota, Minneapolis
Ohio State University, Columbus
Mount St. Agnes College, Baltimore
Benedictine Heights College, Oklahoma
Mt. Angel Women's College, Oregon
Montana State College, Bozeman
Nebraska State Teachers College, Wayne
St. John's University, Collegeville, Minn.
St. Mary's College, Notre Dame, Indiana
Ricks College, Idaho
Midwestern University, Texas
Clark College, Iowa
Rosary College, Illinois
Manhattanville College, New York
Culver Stockton College, Missouri
San Diego State College, California
Evansville College, Indiana
Fresno State College, California

Our Exhibits have also travelled under the auspices of:

The Western Association of
Museum Directors

Coste House, Calgary, Canada

Duluth Branch of the University of Minn.
Brigham Young University, Utah
Saint Meinrad's Seminary, Indiana
Grinnell College, Iowa
Eastern Montana College, Billings
Northern Wyoming College, Sheridan
Pasadena City College, California
Allan Hancock College, Santa Maria, Calif.
California State Polytechnic, San Luis Obispo
St. Norbert College, Wisconsin
Valley Junior College, North Hollywood, Calif.
Stanford University, California
Rockhurst College, Missouri
St, Benedict's College, Kansas
Long Beach State College, California
University of Michigan, Ann Arbor
Whitman College, Washington
Central Washington College, Ellensberg
College of Wooster Ohio
University of British Columbia, Canada
University of California at Santa Barbara

Denver Public School System, Colorado
Everett Public School System, Washington
Anapolis Public School System, Maryland
Richmond Public School System, California

Eastern Junior High School, Riverside, Conn.
Modesto High School, California
Divine Savior High School, Milwaukee
Holy Angel High School, Milwaukee
Idaho Falls High School, Idaho
St. James School, Pennsylvania
School of the Brown County Ursulines, Ohio

RECORD REVIEWS

Capital Records
will release
the recording of
the IMMACULATE HEART T
playing the Schubert
Trio in E flat, Op.100
on July 17, 1958

The Trio will play
a full concert
during this season's
OJAI MUSIC FESTIVAL
Saturday evening
May 24, 1958.

to Entertain

Drama Departm
invites you t

Three laboratory produ
Student directed
No admission charge

May 22, 1958
4:00 pm and 8:00 pm

The National Secretaries Association
(International)
California Division

January 2
9:00 AM t

We go on record with a volume-ful " Yes "

And you should have read the letters we recei

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University of New Mexico, Albuquerque
De Pauw University, Indiana
Sacramento State College, California
Pennsylvania State University
Saint Mary College, Xavier, Kansas
College of ST. Catherine, Minnesota
University of Colorado, Boulder
University of Saskatchewan, Canada
University of Redlands, California
University of Minnesota, Minneapolis
Ohio State University, Columbus
Mount St. Agnes College, Baltimore
Benedictine Heights College, Oklahoma
Mt. Angel Women's College, Oregon
Montana State College, Bozeman
Nebraska State Teachers College, Wayne
St. John's University, Collegeville, Minn.
St. Mary's College, Notre Dame, Indiana
Ricks College, Idaho
Midwestern University, Texas
Clark College, Iowa
Rosary College, Illinois
Manhattanville College, New York
Culver Stockton College, Missouri
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Eastern Montana College, Billings
Northern Wyoming College, Sheridan
Pasadena City College, California
Allan Hancock College, Santa Maria, Calif.
California State Polytechnic, San Luis Obispo
St. Norbert College, Wisconsin
Valley Junior College, North Hollywood, Calif.
Stanford University, California
Rockhurst College, Missouri
St, Benedict's College, Kansas
Long Beach State College, California
University of Michigan, Ann Arbor
Whitman College, Washington
Central Washington College, Ellensberg
College of Wooster Ohio
University of British Columbia, Canada
University of California at Santa Barbara

Denver Public School System, Colorado
Everett Public School System, Washington
Anapolis Public School System, Maryland
Richmond Public School System, California

Eastern Junior High School, Riverside, Conn.
Modesto High School, California
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OJAI MUSIC FESTIVAL
Saturday evening
May 24, 1958.

to Entertain

Drama Department
invites you to

Three laboratory productions
Student directed
No admission charge

May 22, 1958
4:00 pm and 8:00 pm

Dr. Paul Laporte gives direction to Art History Major Donna Tate.

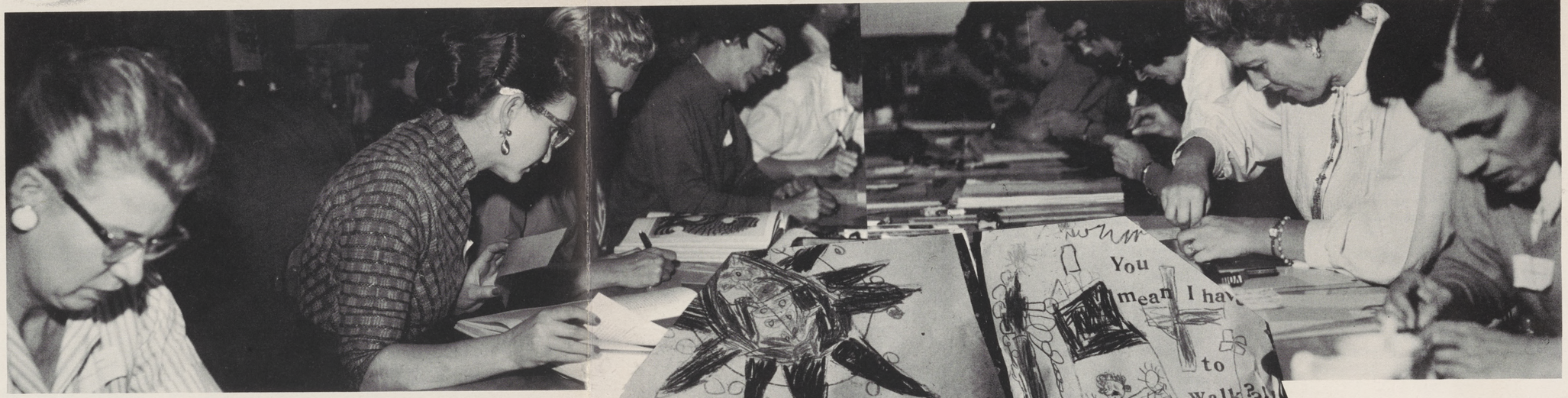
Art History majors may look forward to positions in research and design divisions of Libraries, Museums, Universities, Television and Film Industries.

The Art History majors take some applied art classes---and the Painting and Art-Teaching majors carry a strong minor in Art History.

There are some areas of Art History that are especially attractive to young women.

The National Secretaries Association
(International)
California Division

January 25, 1958 in the ART DEPARTMENT of Immaculate Heart College
9:00 AM to 9:00 PM An all-day ART SEMINAR------And was it enjoyed--



We go on record with a volume-ful " Yes "

And you should have read the letters we received from the secretaries..... Thank you dear Secretaries

And speaking of letters----
a teaching Sister (first grade)
that we know
wrote to-the-shut-in letters
to another Sister
using her little students'
drawings and printing on
them the appropriate
sentiments.

We couldn't possibly give this new book an unbiased review. The reason: It is the first time the editor of the IRREGULAR Bulletin has ever been honored by a formal request for a review. So we are printing the CONTENTS for you to judge for yourselves. But really for $1.00 you could hardly get as complete an illustrated survey. (Thanks, dear Lois for including us in your mosaic pages.

PREPARATION—Keep Your Sketches
Tools
Earthenware, Stoneware, Porcelain Explained

THE CLAY ITSELF
Impressing
Applied Ornament—Applique—Sprigging
Cutting And Carving—Incising—Piercing
Excising or Relief Carving

SLIPS AND ENGOBES—General Information
Slip Painting
Spraying; Stenciling
Wax Resist—Reserved Wax Methods
Sgraffito—Basic Methods
Trailing
Combing and Marbleizing—Basic Methods
Inlay and Mishima—Basic Variations

SELF-GLAZING ENGOBES—Definition; General Information
Brush Modeling—Variations

UNDERGLAZES—Definition; General Information
Semi-Moist Underglazes—General Information; Silk Screening; Covering Glaze; Decorating on Unfired Glaze
Liquid Underglazes—General Information
Painting And Wax Resist
Sgraffito
Stenciling; Mishima
Underglaze Crayons—Definition; Uses on Bisque
Sketching on Unfired Glaze

GLAZES—Definition; Discussion and Hints
Application and Preparation
Basic Glazing Techniques
Spraying and Stenciling; Brushing; Trailing; Pouring and Dipping
Traditional Glazing Techiniques
Inlay—Basic Variations
Majolica And Delft
Rubber Resist; Wax Resist—Reserved Wax
Sgraffito—Sgraffito Variations
Onglaze
Glaze Suggestions
Transparent Glazes
Gloss Glazes
Variegated Glazes
Matt and Semi-Matt Glazes—Overspraying

MOSAICS—Definition and Suggestions
How to Make your Own Hand Fired Mosaics
Suggestions for Composing Mosaics

OVERGLAZES—Definition
Semi-Moist Overglazes—General Information; Firing on Glaze and Metal Enamel
Versa-Colors—Definition and Uses; Silk Screening; Airbrushing; Penwork and Painting; Firing on Glaze, Metal Enamel
Liquid Bright Metals—General Information; Dipping; Firing on Glaze, Metal Enamel

GLASS COLORS—General Information; Applying and Firing on Glass; Metal Enamel

HOW TO MEASURE KILN TEMPERATURE—
Pyrometric Cones, Pyrometers; Slow Versus Fast Firing; Table of Temperature Equivalents

COMMON FIRING DEFECTS AND REMEDIES

GLOSSARY

BIBLIOGRAPHY

published by the American Art Clay Co., Indianapolis $1.00)

ceramic decoration

by Lois Culver Long

nt indoors."

II

$1 for samples

Drawings AND lettering from 5th GRADE children

with the COOPERATION of Sister mary carla IHM of Holy Trinity school

AND Sister MARY camillus C.S.J. OF St victors school

UNDER THE direction OF Sister Mary Corita ihm

PROFESSOR OF art AT immaculate heart college, Los Angeles California

(SUMMER SESSION art EDUCATION workshop for Parents and Teachers)

The theme of the

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to

"Surely, Son, you can find something to paint indoors."

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THE HARMON MOSAIC SUPPLY COMPANY
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$1 for samples

Drawings AND lettering from 5th GRADE children

with the COOPERATION of sister mary carla IHM of Holy Trinity school

AND Sister MARY camillus C.S.J. OF St victors school

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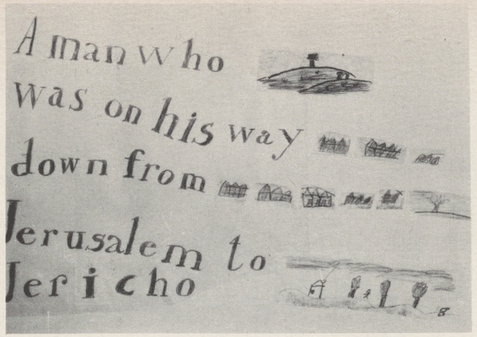
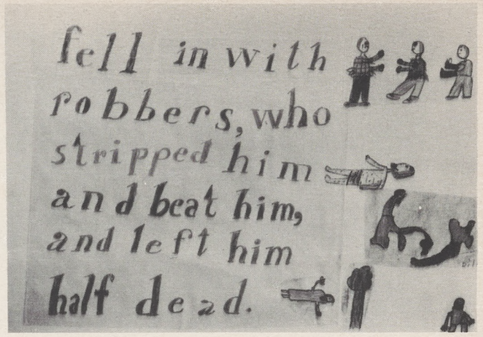
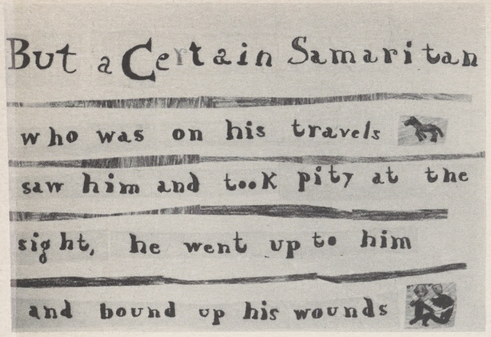
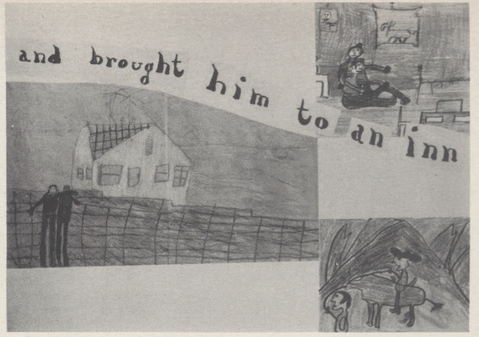






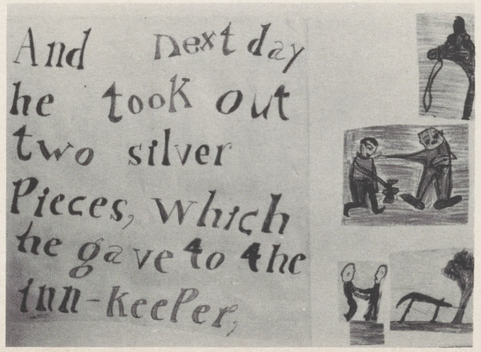


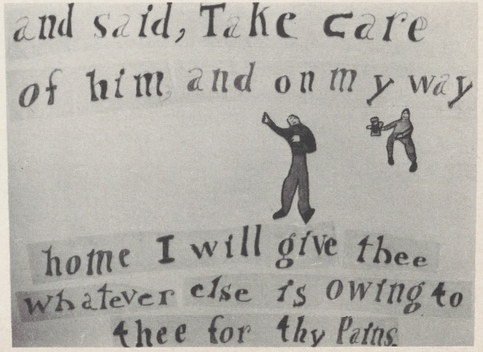
The theme of the Vatican's Exhibition at the Brussels World Fair Summer 1958 is "The Good Samaritan".

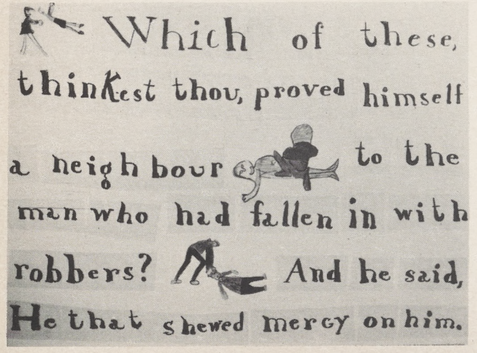
Immaculate Heart College was asked by the committee in Washington

that is gathering exhibition material from the United States,

to assist in locating some representative work by children






Which of these,
thinkest thou, proved himself
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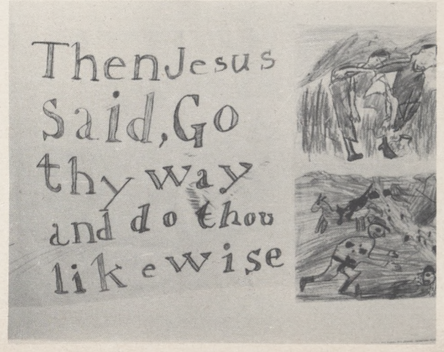
He that shewed mercy on him.



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"Landscape" by Patricia Friel '53

"Boy with Ball" by Nancy Swift '54

These two small (about 18x24) were borrowed (?) last year, probably by some sensitive art lover We will appreciate any help anyone can give us in getting the pictures back. We have been offered $200 for one of them by a gallery.
The pictures were last seen in Canton, Missouri

national N C A S creative arts symposium 1958

An Associated Meeting of ASCD

Sponsors / Association For Childhood Education, *Seattle Branch* • Music and Art Foundation • Seattle Pacific College, *School of Education* • Seattle University, *School of Education* • University of Washington, *School of Art, School of Drama, School of Health and Physical Education — Women's Department, School of Home Economics, School of Music* • Washington Congress of Parents and Teachers.

Leaders / Gladys Andrews, *New York University* • Mayo Bryce, *San Francisco State College* • Kelley Fearing, *University of Texas* • Robert Fleming, *New York University* • Ruth Halvorsen, *Portland Public Schools* • Mildred Hoelscher, *Western Washington College of Education* • Gertrude Lewis, *U.S. Office of Education* • Sister Corita Mary, *Immaculate Heart College, Los Angeles* • Sister Magdalen Mary, *Immaculate Heart College, Los Angeles* • Mildred McGowan, *Los Angeles Public Schools* • Lorrene Love Ort, *Bowling Green State University* • Donald Pond, *Music Academy of the West, Santa Barbara* • Wanda Robertson, *University of Utah* •

To anyone who wants to start living with enthusiasm and imagination we recommend spending a few hours rubbing minds with truly creative thinking people at the National Creative Arts Symposium, March 7 and 8, 1958, in Seattle.

Thank you Margaret Woods for the invitation

PEOPLE ARE TALKING

ABOUT VOGUE

INCORPORATING VANITY FAIR

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ON KEEPING THE SENSE OF WONDER

By Christopher Fry

JANUARY 1956

If there is ever an occasion when a man's head can justifiably be full of melancholy platitudes it is when he revisits his old school. Time flies, for instance.... It is twenty-nine years since the last time I sat in my old school auditorium, waiting (I'm thankful to be able to tell you) to receive a prize. And only three times twenty-nine is pretty nearly a century (you can tell by the speed of my mental arithmetic where I was educated). I sometimes think of a railway porter who once carried my luggage down the platform at Paddington, and who suddenly said to me, apropos of nothing: "If you had a father who lived to be a hundred, and a grandfather who lived to be a hundred, you soon get back to the Battle of the Boyne, 1690."... Which is very true, though I can't say if we live any differently for knowing that. If I had realized when I was at school how close I was to the Battle of the Boyne I might, or might not have worked harder than I did.

But, because twenty-nine years are really so brief a time, it's very easy to think of myself sitting in the body of the hall, listening while a distinguished visitor delivered himself of a speech. This happened seven or eight times, over seven or eight summers; and I know that the seven or eight distinguished visitors were distinguished and excellent men, and their words were certainly distinguished and wise words. What is so disconcerting is that I now remember nothing about those men at all: not a word, nor a face; not so much as a waistcoat button.

I have tried to reconstruct for myself what they could possibly have said which I so neglectfully and immediately forgot. Possibly, addressing those of us who were leaving at the end of the term, they said: "You who are going out into the world..." I have heard it said somewhere; it might well have been then.

Looking back on it now, I wonder if the phrase was as true as it seemed to be at the time. Of course it was true in some ways, and for some people; true in the sense that we would perhaps travel more, and have to take more responsibility of a kind. But in other ways I think it was false. Listen to it again: "You who are going out into the world...," as though school were a kind of shell, and you had just succeeded in pecking through the shell; whereas in fact you are completely in the world already. The more vividly you feel the world about you now, the more you will probably make of it as time goes on. If you were setting out on an expedition like the Kon-Tiki adventure, you would have to spend a certain time preparing a raft. But

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from Chapter XLIV

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to prepare the raft you would have to know clearly what kind of seas you had to sail.... The time you have at school is the raft-making time; but to make it you have already to feel what the world is, and to sense the nature of your journey. Otherwise it may become a question of:

"Three wise men of Gotham
They went to sea in a bowl.
If the bowl had been stronger
My tale would have been longer."

In other words, if you're not in the world now at school, with your minds alert to it, and so excited by it that knowledge is something you impatiently wish for, not just something people expect of you—if you're not in the world now there is no reason to suppose that you will be going out into it, in any real sense, when you leave. There is no reason to suppose that merely having to stand on your own feet will do anything for you. Some of us, when we find ourselves standing on our own feet, immediately sit down, and remain in that reasonably safe position until the end. We moderate our sensation of being in the world, so that it doesn't make too many demands on us. We all do this, of course, in different ways. No doubt it is a kind of self-preservation. But preservation can surely go too far. When I first came to school—indeed, I think for some years afterwards—there stood in the school museum a stuffed and preserved lion. There was not much doubt that at some time he had been a lion, with eyes blazing and a thundering roar cracking from his chest. But now it was hardly even the shape of a lion; it stared with glassy eyes, like somebody looking at an examination question; its mane was full of moths; it was a mockery of a lion.

So it is that we sometimes preserve ourselves, limiting our apprehensions of the world to a very few, to the work that earns our living, to our home and family, to our favourite recreations; and even these can become stuffed and preserved if we're content that our minds and our spirits should remain fixed at one point of experience.

During the war there was a young Scotsman, in the same army company that I was in, and one evening he launched into an interminable grumble: everybody seemed to him intolerable; he was bored; the army was wasting his time. We stood it for awhile, and then one of the other men led him outside the tent. It was a still, clear night; every star known to the naked eye of man seemed to be shining there. A dark tree stirred slightly, and its long branches, which touched the ground, were feeling about in the grass as though in search of something. An owl hooted, we could hear the running of a river. The second man waved a lecturing hand into the night, and said to the Scot: "How can you go on making such a dreary fuss when there's all this?" The Scot looked round him for a moment, and then said: "What's the guid of all that to me?"

It was unanswerable, of course, and yet, for good or ill, he was a part of all that, and all that was a part of him, whether he cared or not.

I don't know how you personally feel about this business of education. I remember myself at the age of ten or eleven being mildly interested in some of it, and at any rate amiably willing to give it a trial, though some things about it seemed very eccentric. An extraordinary amount of fuss was made about triangles, for instance, though so far as I could see triangles hardly occurred in the world at all. You didn't live in a triangle or climb a triangle, or kick a triangular football; all you did, if you happened to be musical, was occasionally to hit a triangle. So there were times when my attention wandered, having, as I thought, more important considerations to pursue. I had only a faint impression of the world, as dim a view as my schoolmaster probably had of me; I hadn't seen that because of the unimaginable size and quality of the universe, in which I was a tiny point of consciousness, nothing I could learn was beside the point, no effort of my mind would be wasted. Education—a word that means a leading out—would lead me out beyond anything I could have dreamed of.

If you took the next rocket, to another planet (and I learn from the strip-cartoons that there's nothing unusual in that)—not, I should say, to the *(Continued on page 158)*

moon, which looks romantic enough from down here, but I believe is a rather dreary affair once you're on it—but to some effervescent planet, where pigs flew, and flowers were likely to eat whoever was passing by, and little containers the size of your fingernail opened and let out green, gigantic living things which would never get into a house without stooping; and mountains dragged you towards them as though to keep you forever—wouldn't you be... I can think of no other word except a "clot"... if you weren't amazed, and rearing to discover as much about the place as you could possibly get into the hours of the day? Would there be any other word to describe you except "clottish" if, after a brief glance out of your dull eyes, you looked around for a super-cinematographorium where you could immure yourself until time for the return rocket? And yet, of course, the planet I have just hurriedly and most inadequately described is the one you are sitting on now, as any one of you will recognize who has seen a vampire bat, or a sea anemone, or an oak tree growing out of an acorn; and the mountains dragging you towards them will be familiar to all those of you who have fallen out of an aeroplane. But we see this world first of all from our prams, we get over most of our astonishment by the time we have learnt to walk, and for the rest of our lives we suffer from that early, too early, perambulatory view of things.

So I would say that the first of our senses which we should take care never to let rust through disuse is that sixth sense, the imagination. I don't mean the kind of charming talent which makes up fairy stories, or peoples the world with ghosts, or which can live in some nebulous utopia. I mean the wide-open eye which leads us always to see truth more vividly, to apprehend more broadly, to concern ourselves more deeply, to be, all our life long, sensitive and awake to the powers and responsibilities given to us as human beings. In this sense we need to be out in the world while we are at school, and at school when we become men: that is to say, we should never cease to feel that we are only at the beginning of our learning and discovery. I know of an old lady who, at the age of ninety-two, started to learn Greek, usually at breakfast time, with her primer propped up against the toast rack, because that was the only time of the day when she could manage to fit the subject in.

It is the imagination which makes the world seem new to us every day, which peoples history with living men and women, and transforms geographical charts into fresh winds, treacherous currents, and the ancient tracks of traders who felt and suffered as we do. It is the imagination which awakens the dry bones of any subject to sing about the mystery of creation.

What does this mean, "the mystery of creation"? The usual meaning of mystery, nowadays, is a whodunit. We are presented with a corpse in Chapter One, with a succession of clues, and so, by a process of rational deduction, we arrive at the perpetrator of the corpse. But I am using the word mystery in the sense of a what-am-I? In Chapter One we are presented with a life; then with a succession of clues, intimations of a truth which is so profound that we can't reach it by rational deduction; and if we listen to those intimations—to what, indeed, is revealed of God—we end with a greater life than we began with. You will find in the story of man's life on earth great wonders perceived by the spirit, and unless you live by those wonders you live, it seems to me, in an ultimately aimless world.... You may sometimes feel that the truth of God could, with advantage, be more clearly audible to the human ear, more obviously visible to the human eye. That may be; as it would also be to our advantage if playing Rugger simultaneously taught us irregular verbs. But the things of the mind can be learned only by the mind, and the things of the spirit can be learned only by the attentive spirit. Without that attention you are less than half yourself. With it, you will find your knowledge, your imagination, your relationships with other people, everything you do, taking on a new importance and a greater value.... All that there has been time for me to do (all that I really have any right to do) is to present you with a kind of series of chapter headings: "A vision of life," "A love of learning," "The value of the imagination," and, as an epigraph, that line of Dante's when he addresses God: "*In la sua volontade e nostra pace*": "Thy will is our peace."

The chapters that follow these headings you will write for yourselves as you go about your individual lives. All that is left for me to do is to disappear from memory as effectively as others like me have done before. And to suggest what perhaps might come under some such chapter heading as: The possible value of the half-holiday.

We wish that the
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IRREGULAR BULLETIN was
what VOGUE was
longing for
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for making this good
article and many
others available to us

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Simply because one was paying attention every minut every second, every glance or change of light took on a value impossible to foresee. For example, he had discovered that though he had made the trip a thousand times, he had no idea of the stores between his home and the bank. He found that he had never understood as then to what degree each voice had a spiritual resonance that might be the measure of its owner. He had not noticed Pilar's nose, with its charming upward tilt, or the fact that the manager wore three rings on one finger, or that David and Olga always walked with their arms around each other's waist, not arm in arm, or that Dona Amparo Campo had a acar on her chin, or the variety of skies one could see in Gerona of the winter. Now each second held some surprise for him, as though he had been reborn. He looked at people full-face, and at the total surface and contour of things. And of course he looked at the sky. It was the first thing he looked at on leaving the house. The sky was different every day, sometimes distant, sometimes close, always immense, always the purest blue, never to be taken for granted, presiding over everyone's life. A great discovery, this paying attention! New colors, new shapes, new sounds offered themselves to his spirit in multiple display. The house-fronts created lights and shadows, the chairs took on human forms, the trees managed to interpret every sentiment from joy to desperation, along the rim of a plate there were a thousand reflections, a thousand faces in the concavity of a spoon, shoes did not squeak without a reason, time seemed to come to a stop on the spine of a book; men suddenly looked old, nature suddenly broke into a dance. And the colors! Purples, yellows, reds. Colors in the windowpanes, in the depths of eyes, in fingernails, in the rooms. How was it possible that he had not been aware of that multiplicity? 'Every blade of grass is a miracle,' as César had glimpsed.

And the world of forms. How beautiful the belfries of the city! It was very difficult to think up images. Everybody used to say the spire of San Félix looked like an arrow pointed at the sky or a prayer of stone, or Heaven knows what. Or the Cathedral towered aloft, powerful as a gigantic shepherd's staff. Sheer nonsense. Mosén Francisco was right: words did not serve to give the exact measure of things.

Ignacio confined himself therefore to observing them constantly. Depending on where he sat, sometimes the tower of the Cathedral seemed to him the taller of the two; then he would change to a new position and that of San Félix seemed taller. But they always rose, the two of them together. As inseparable as David and Olga, as the cypresses and the bones, as the revolution and blood.

And then there were the sounds. The endearing everyday sounds, which began with the dawn, succeeded each other one by one throughout the day, and died with sleep. Sometimes all the sounds seemed to drown in the river. An automobile would pass by and the blare of its horn would fall in the water and stop there suspended, absorbed, immersed. Other times it was just the contrary, and all the sounds seemed to emerge from the water: the throbbing of the motors in the factories, the weeping of children!

Then there were the tick-tock of the clocks, people's footsteps, and the bells.

What a marvelous world! And what a man, Mosén Francisco, even though he covered his head with that preposterous hat. For if silence led to attention, as Mosén Francisco had said, it also was true that this led to harmony, as the priest had predicted. Better said, harmony was revealed -- the gift of the Magi -- to those who paid attention. Colors, forms, and sounds formed a combination both one and multiple, which was always in its place; a harmonic unity whose parts complemented each other. Men and chairs complemented each other, books and time, hands and fingernails, trees and wind, fathers and sons, the good and the bad. Things resembled one another in themselves or in their effects, or their divergences converged toward one outcry or into a common supplication. For that reason the bells did not interfere with one another even when they all rang at once; for that reason the Onar, which now descended swollen with the rains, seemed to Ignacio the image of his heart.

And everything seemed to him to tend toward one goal: beauty. Nothing was disproportionate, excessive, or beyond proper bounds. Perhaps the cold! But no; thanks to the cold, the stove, with Matias Alvear and Carmen Elgazu and Pilar seated around it, acquired a deep secret personality, as of a source of life. Even the storms had their law. Each lightning flash illuminated the exact area to create grandeur, and the thunder penetrated the bowels of the world, reminding it of its origin. A cactus that the blast blew into the middle of the Rambla remained rooted, green and shiny, in a tree, as if to tell it that the spring would once again cause beautiful leaves to burgeon."

13

A Beacon Press publication Required reading for Art Majors at Immaculate Heart

even though the author seems to limit the idea of the art of painting to that done in the grand manner.
Personal opinion of the editor--- ignore it.

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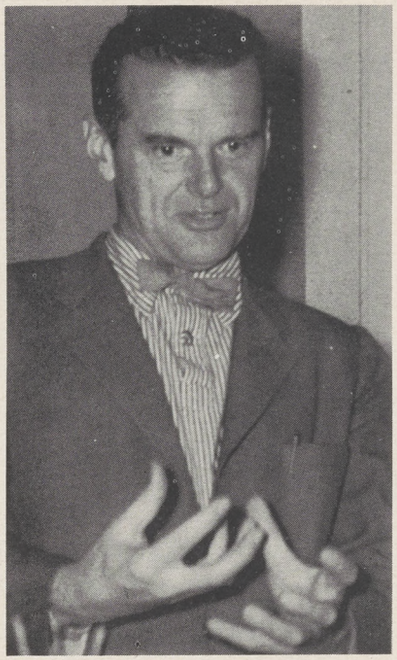
"Have great love or profound discipline," says Charles Eames

Charles Eames—California designer of products, films, and architecture, whose credo is "to help people enjoy the richness of simple stuff." Says Eames of the Indian-pueblo interior shown at the right, "It is, of course, not intended as a model to copy. It serves only to demonstrate a quality that can come from a natural discipline combined with respect and affection for 'things'"

MARCH 1958

Family Circle

"IT is hard to find any *one* thing to say to a woman about the environment of the home that will not at some stage disintegrate into ivy in the teakettle or lamps made of spinning wheels. I come to the conclusion that the best one can do is wish for her either great love or profound discipline or an equivalent combination of both. In terms of environment, neither love nor discipline is easy to come by these days. 'Things,' as a rule are too plentiful and quality too casual to encourage love; they are too varied and unrestrained to promote discipline. Poverty has been an effective encouragement to discipline and to the cherishing of things, but it is not the only way. Personal involvement, and concern over inherent quality, are other ways. But whatever the way, at all times love and discipline have led to a beautiful environment and a good life."



actually read them

They Prove a Point

	Sunday	Mon	Tuesday	Wed	Thursday	Fri	Saturday		Sunday	
MAY	25	26	27	28	29	30	31	JUNE	1	1958

Come

The great four

Show Works

A REMINDER TO YOU THAT WE ARE EXPECTING ***you***

The Occasion: Graduation Exhibit of Grace. Joan Betty, Audrey.

The Time: one to five pm daily

The Place: Social of the Administration Building Immaculate Heart College at the top of the hill 2021 North Western Avenue, Los Angeles

The Details: Special Features at 2:30 and 3:00 Mosaic Film and Puppet Shows

By Mike Lawbaugh,

Sophomore Pre-Med Student at
Loyola University, Los Angeles

Says Mike (Mary's fiancee):

She is fun to fly a kite with
She is good to walk with
She is good to talk to
She is fun to go on a picnic wi
She is learning to twist my arm
and make me like it
She is making me less narrow mi
She is teaching me to look at t
She introduced me to Rouault
She likes the presents I give h
We don't have to go to expensiv
She knows how to make things
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We argue about art
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We argue about everying
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She likes good music
She has good taste (Ahem)
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I have seen much more in Olivera
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She makes me realize the value
I sometime feel like painting o

Why I am here doing what I am

Amy Emerson '61
Graduate of Point Loma High School San Diego

VALUABLE ADDITION

It started with crayon marks all over the walls * and slopping in the mud making food to sell in the store * and learning how to ruin just beautifully all my dresses * when I fingerpainted at school * and now I have learned how even better * but it was fun * and always this kind of thing was funner than anything else * so ever since always this is what I've liked to do best * just to do things because things were to be done * when I tried to find a college to go to my art teacher told me of Immaculate Heart and invited me to a talk Sister Corita gave at the art gallery in San Diego on WALLS* Sister Corita seemed very strange and new then but what she said was good and true * so I knew she knew the good and the true and that her college must too * So it shone like a bright light against the other colleges I saw, especially because of what color it was - the art department * the other colleges were neat and painted flowers and only had yellow and blue and brown and dull * but here they had motion and red and orange and bright and pink and gay and but really serious too * no other art department had jeweled pipes so I knew this place

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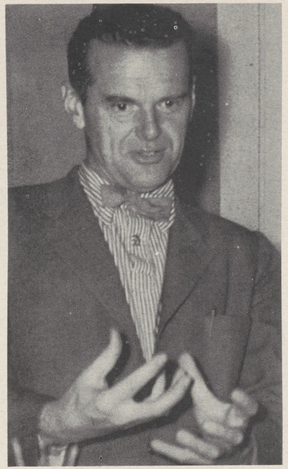

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She likes Olivera Street
I have seen much more in Olivera Street,
and many other places since the day of
Mike-Alone
She makes me realize the value of education
I sometime feel like painting or something
She makes me less self conscious
She has changed my ideas about pink and red together
Also green and blue
I think art has taught her to be practical
I look at withered berries, I look at grass
We don't have trouble figuring out places to go She just tells me.

By Mary Ahern '60 Graduate of Pomona Catholic High School
Pomona, California

I wanted to come to college to learn
some of the things I did'nt know
I want to become a better person
to be a good wife, a good mother------
So I can make a happy home
But more
I want to really be the part of the world
that I am meant to be
So I came to the Art Department
to learn to love
to discover
to be happy
(but I didn' know that then)
I came to love God more(but I didn't know it then)
I came to love Egyptian Art, and Greek Art, and Folk Art
I came to learn of the people who created these forms
to learn what they thought
I came to learn about life and myself
I wanted to learn how to put some of me into life
into rosary beads cookies, bells, curtains
but mostly my friends
I want to find out how college fits together
how the whole world fits together
how to make little things fit together
and
how to fit myself together
I came to learn what "Rejoice"really means
I came to be part of a family that laughs and looks and
thinks together (But I didn't know it then)
I came because I didn't understand but I wanted to
I came to learn to really appreciate work
all kinds of work
even work at Sears
to learn to play
to learn to dress --- but not like a clothes-horse
to learn to listen
to learn to listen to hamburgers frying
to music boxes
to motors
to orchestras
to taste a strawberry
to look at the sun
to walk in the rain
I came to be disciplined and free
to grin and bear it
I came to learn that angels aren't frilly --- or cherubs
to learn which conventions are good
to learn to really enjoy lectures
I came to realize the worth of my other studies
to be glad to be back to school when vacation ends
to learn what is important and not to really care
if Sister keeps all our things because we keep
what is most important and biggest forever inside

But most of all because it makes my love for Mike
richer right now
and his love for me

and our love for God and people and things

Why I am here doing what I am

Amy Emerson '61
Graduate of Point Loma High School San Diego

VALUABLE ADDITION

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We take pleasure in recommending
the printers of this Eighth Edition
of our Irregular Bulletin.

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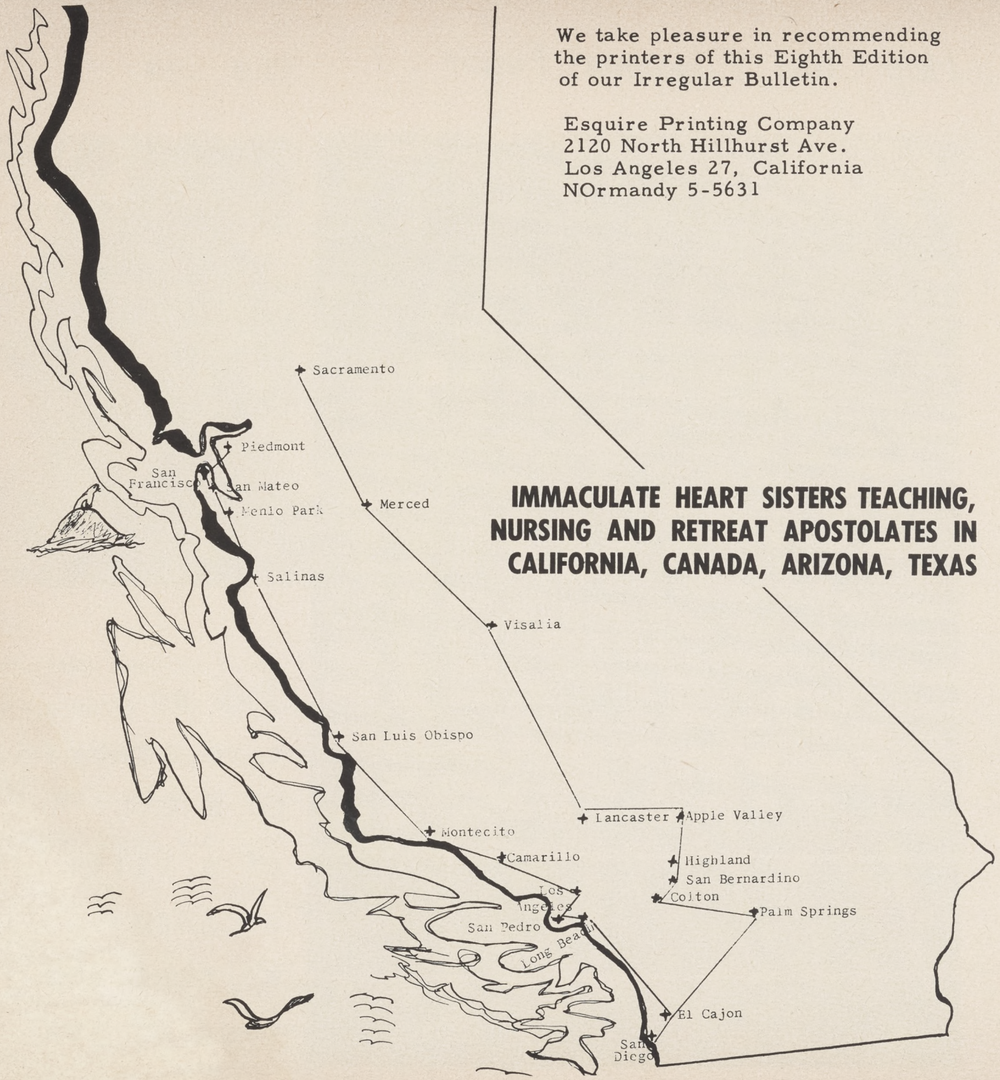

IMMACULATE HEART SISTERS TEACHING, NURSING AND RETREAT APOSTOLATES IN CALIFORNIA, CANADA, ARIZONA, TEXAS

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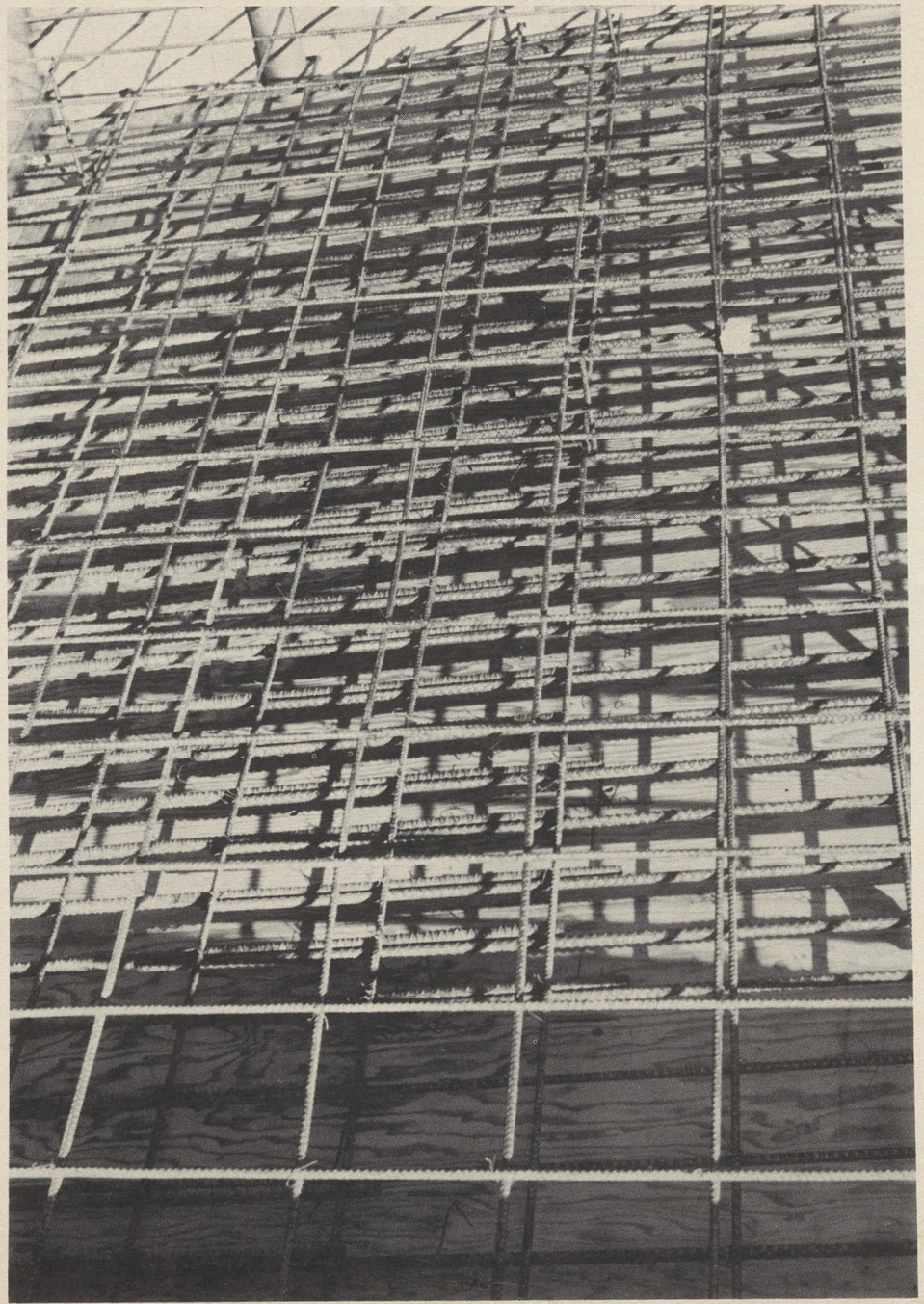
Help Chart Education's Future



The new

Student Union
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up

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But we
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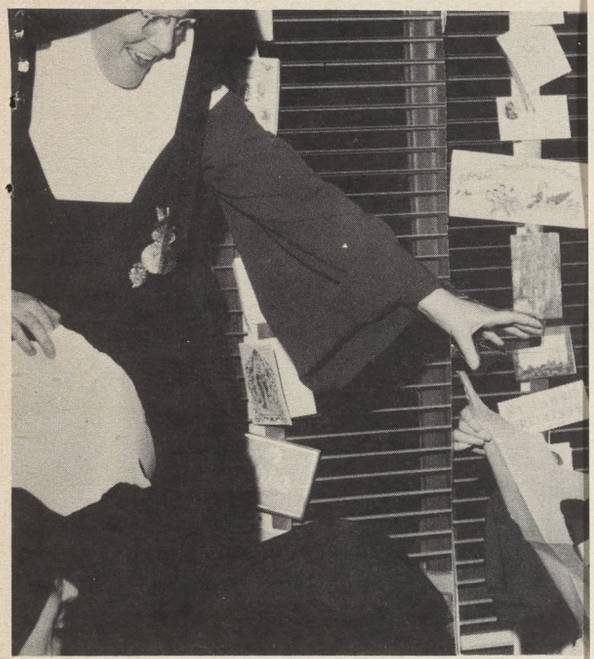

Christmas evening finds the
Sister Emily tore the most s
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Please

These fir
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is crying

ON THE IMPORTANCE OF WASTING ENOUGH TIME

VOGUE, APRIL 1, 1955

By Victoria Lincoln

We take this opportunity to thank the EDITORS of VOGUE for publishing articles of this caliber... They seem to know that it takes more than clothes to make the women.

A little while ago I met a former neighbour from another city.

"Do you remember Sarah White?" she asked me.

"Sort of. After all, she lived between us on Walton Street."

"That's what I thought you'd say. Well, I don't know what came over her, but you wouldn't know her for the same person. She's completely different. She seems to have so much more time, somehow. Anyway, I like her."

"That's nice," I said, vaguely. "Give her my best."

But that night, in bed, I found that I did not, actually, remember Sarah White at all. I only remembered her matching tweed suits and hats, and the awe-provoking tidiness of her house, and her two little girls who were forever being called angrily into the house to do something that they should have done half-an-hour ago.

But I remembered vividly everyone else in that neighbourhood—one of the blessed ones in America where the warmed-over breakfast coffee still performs a vital social function. And I remembered something else, a quality of life that I had forgotten.

"Where did we find all that time?" I wondered. "Well, I suppose our houses looked it. But we had something important, something you shouldn't ever lose. I'm too sleepy to figure it out now . . . but tomorrow . . ."

And the next day, oddly enough, I remembered.

When the doctor who is always behind with his appointments saw me, by some inexplicable accident, precisely on time, and left me with almost a whole unbudgeted hour on my hands, I pulled the list of downtown errands from my purse. And then, deliberately, I put it back.

I went to the Zoo.

For the first time in years, I went to the Zoo without the eager hand of a little child dragging on my arm and the endless questions of a little child swamping my senses. I wandered lonely as a cloud, I sat down and got up again when I felt like it, and it was heaven.

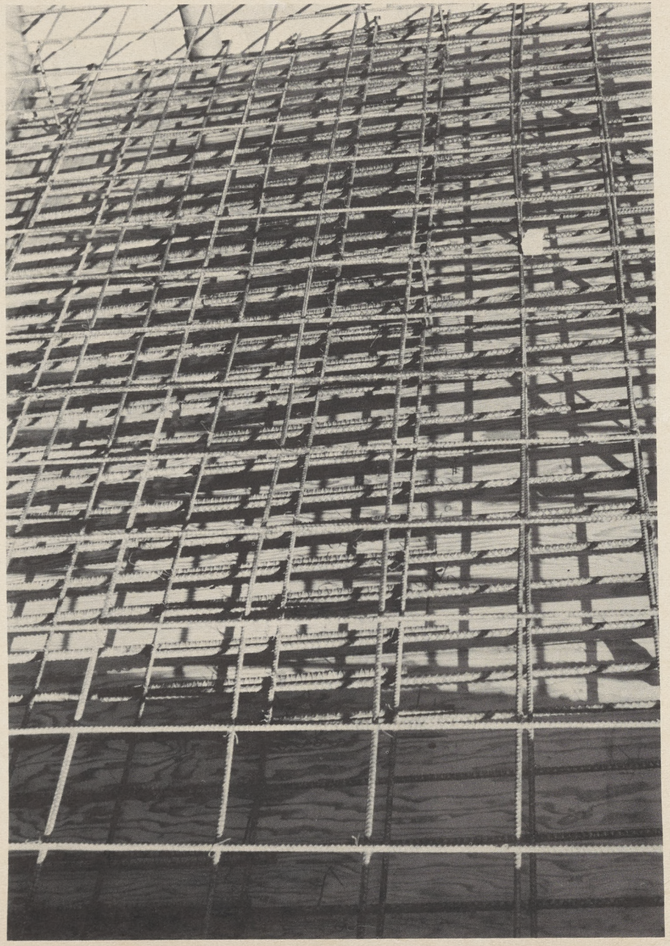
To be sure, the hour was enriched by delightful memories. As I stood before the hippopotamus I was grateful for the echo of a small voice: "Oh, see choo choo train take a bath." But I was even more grateful for the large, heavenly freedom of the moment, the freedom to do nothing but simply exist, like the hippopotamus herself before me, wallowing in her moment of sun and air, without past or future.

And, standing there, I began to understand why I had put my list of errands back in my purse. I began to understand what I had known, long ago on Walton Street, by a sort of happy instinct.

I began to understand the importance of wasting time.

Now let's be clear. When I say "wasting time," I am

Help Chart Education's Future



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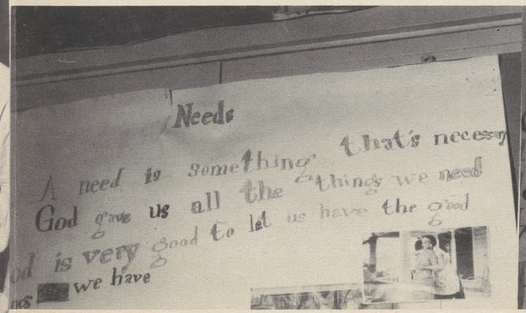
DON'T SAY WE DIDN'T TELL YOU

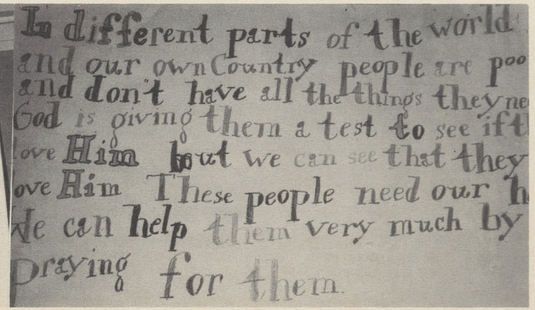
Understanding and Support for Education Needed

Christmas evening finds the Sisters of the faculty engaging in competitive sports: Sister Emily tore the most sensitive looking animal (One-nun jury, S.M.M., thought) so she got the prize. Reverend Mother didn't do so well. We think she was preoccupied with the problem of furnishing the new STUDENT UNION-----because she folded her piece of paper and tore it absent mindedly.------Instead of a bear out came a bear rug

Please fill out the coupon

These first graders in Sister Annunciata's class carved their own alphabet out of rubber erasers so that they could print an essay on mankind's needs..... We are thinking of doing the same thing ourselves..... We have done a lot of research on this subject that is crying to be printed.

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I began to understand the importance of wasting time.

Now let's be clear. When I say "wasting time," I am not talking about that piecemeal suicide which we speak of with such awful accuracy as "killing time." No, I am referring to that art which all children, alas, know how to practise only too well, and few grownups, alas, remember how to practise at all: the art of spending time with no purpose beyond the enjoyment of being yourself, alive in the present moment.

Of course it is a counsel of perfection that we consider the lilies or become as a little child. Can any mother doubt it who has ever stood, snow-suit in hand, at the foot of the stairs while the school bus honks at the door and the little child above sits, shoe in hand, considering the lilies for all he is worth and practising to perfection that same art which I am now urging us all to recapture?

It is a counsel of perfection; and like all counsels of perfection it is one of limited application. There is no place for the dream between shoe and sock while the bus waits at the door, and somewhere along the way we've all got to learn it.

And still I say, that we have also got to understand and respect what was going on in that holiday between shoe and sock, ill-timed though it was, if we are ever to repay in any significant measure the debt that we owe for the blessing of life.

Let me explain.

Was the child daydreaming? Then he was setting himself apart from all the other animals by that exclusively human occupation, that source of all newness, the pursuit of the ideal. Though he had only become, for the moment, Roy Rogers or Rod Brown of the Rocket Rangers, his mind and his vision of possibility will grow. And, meantime, he was keeping in practice.

Or was he simply dawdling? Then he was still doing something of the utmost human importance. He was being and enjoying himself, as we all must if our society is to have any more meaning than a colony of ants. For, after all, it is our individual diversities which give all moral importance to our integration one with another.

But to be, really to be and to enjoy one's own self, means treating oneself as a friend; and that is something that most of us, once we are grown, are strangely afraid or ashamed to do.

I wonder why so many of us feel that our worst impulses are the truest part of us; that the lying down on the job, and the wandering down the primrose path to a peck of wasted trouble are, somehow, more genuine than the coping and controlling which we are always attempting at the same time and with such a surprising measure of success? Or why we feel that enjoying the pleasanter aspects of our own society is inconsistent with making the best use of ourselves? After all, none of us thinks that the child who is genuinely understood, both for what he has and what he lacks, has less chance at a valuable maturity than the child who is blindly bullied.

But suppose that we have no such fear to overcome, that we are quite willing to make friends with ourselves—do we still remember how? We remember how with others. We should never dream of offering them no respite from the day's hurry but an occasional bout of that inquisitorial probing which we accept, so matter of factly, as the normal method of becoming acquainted with ourselves. Heaven help us, we'd be hard up for friends if we did!

No, with our friends we drink a cup of tea before the fire, or walk out into the garden to look at the tulips. We lay aside our masks; but we do so to show each other not the worst, but the honest best of ourselves. And we do it in the delicious, mutual process of wasting a little time.

We are not blind to the faults of our friends, our real friends. Only, as they show us their honest best we learn that in the last analysis, it is that, and not their faults, which counts with us. And, of course, the things that count are the things that are given a chance to grow.

I remember a party once, long ago, where everyone fell to taking a common acquaintance apart. Everyone but one man, that is. For quite a while, he was silent. Then, suddenly, he spoke: "Sure he's a son-of-a-so-and-so," he said. "What's that against him?"

That's friendship. That's the kind of break we owe ourselves. But to manage it, we have to become acquainted with ourselves; become acquainted as we do with those strangers who eventually become our friends.

And that takes time.

Nor are there rules for the spending of that time, any more than there are rules for making friends—not just being charming, you know, but really making friends. Perhaps you are happy strumming on the piano, or gardening, or taking walks, or simply lying down and looking at the ceiling. One man's boredom is another's delight. The only rule about that time is that we must take it, even if it means letting one or two other responsibilities slide.

It may not be easy at first. As I said, it's a thing that few grownups remember how to do at all. If you find yourself awkward or self-conscious at the start, don't be discouraged. All the arts take practice.

On the other hand, you may find, as one of my friends did, that you need no practice at all.

She retired, a while ago, from an enormously active business position. I saw her at lunch last week.

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"I read. And I sort of sit, and hum, and look out of the window. Is that awful?"

"Awful to enjoy yourself? To find out, after all these years, who you are and where you fit in?"

"What a lovely excuse!"

But I was dead serious.

"More than that," I said. "Here I go, quoting Emerson again as usual, but I have a hunch that it's 'the only way we can set up the strong present tense against all the rumours of wrath, present or to come.'"

And I still have that hunch. For, if you'll go back and look at your Gospel, you'll see that it's why we were told to consider the lilies in the first place.

Right now, I'm going out for a walk.

not talking about that piecemeal suicide which we speak of with such awful accuracy as "killing time." No, I am referring to that art which all children, alas, know how to practise only too well, and few grownups, alas, remember how to practise at all: the art of spending time with no purpose beyond the enjoyment of being yourself, alive in the present moment.

Of course it is a counsel of perfection that we consider the lilies or become as a little child. Can any mother doubt it who has ever stood, snow-suit in hand, at the foot of the stairs while the school bus honks at the door and the little child above sits, shoe in hand, considering the lilies for all he is worth and practising to perfection that same art which I am now urging us all to recapture?

It is a counsel of perfection; and like all counsels of perfection it is one of limited application. There is no place for the dream between shoe and sock while the bus waits at the door, and somewhere along the way we've all got to learn it.

And still I say, that we have also got to understand and respect what was going on in that holiday between shoe and sock, ill-timed though it was, if we are ever to repay in any significant measure the debt that we owe for the blessing of life.

Let me explain.

Was the child daydreaming? Then he was setting himself apart from all the other animals by that exclusively human occupation, that source of all newness, the pursuit of the ideal. Though he had only become, for the moment, Roy Rogers or Rod Brown of the Rocket Rangers, his mind and his vision of possibility will grow. And, meantime, he was keeping in practice.

Or was he simply dawdling? Then he was still doing something of the utmost human importance. He was being and enjoying himself, as we all must if our society is to have any more meaning than a colony of ants. For, after all, it is our individual diversities which give all moral importance to our integration one with another.

But to be, really to be and to enjoy one's own self, means treating oneself as a friend; and that is something that most of us, once we are grown, are strangely afraid or ashamed to do.

I wonder why so many of us feel that our worst impulses are the truest part of us; that the lying down on the job, and the wandering down the primrose path to a peck of wasted trouble are, somehow, more genuine than the coping and controlling which we are always attempting at the same time and with such a surprising measure of success? Or why we feel that enjoying the pleasanter aspects of our own society is inconsistent with making the best use of ourselves? After all, none of us thinks that the child who is genuinely understood, both for what he has and what he lacks, has less chance at a valuable maturity than the child who is blindly bullied.

But suppose that we have no such fear to overcome, that we are quite willing to make friends with ourselves—do we still remember how? We remember how with others. We should never dream of offering them no respite from the day's hurry but an occasional bout of that inquisitorial probing which we accept, so matter of factly, as the normal method of becoming acquainted with ourselves. Heaven help us, we'd be hard up for friends if we did!

No, with our friends we drink a cup of tea before the fire, or walk out into the garden to look at the tulips. We lay aside our masks; but we do so to show each other not the worst, but the honest best of ourselves. And we do it in the delicious, mutual process of wasting a little time.

We are not blind to the faults of our friends, our real friends. Only, as they show us their honest best we learn that in the last analysis, it is that, and not their faults, which counts with us. And, of course, the things that count are the things that are given a chance to grow.

I remember a party once, long ago, where everyone fell to taking a common acquaintance apart. Everyone but one man, that is. For quite a while, he was silent. Then, suddenly, he spoke: "Sure he's a son-of-a-so-and-so," he said. "What's that against him?"

That's friendship. That's the kind of break we owe ourselves. But to manage it, we have to become acquainted with ourselves; become acquainted as we do with those strangers who eventually become our friends.

And that takes time.

Nor are there rules for the spending of that time, any more than there are rules for making friends—not just being charming, you know, but really making friends. Perhaps you are happy strumming on the piano, or gardening, or taking walks, or simply lying down and looking at the ceiling. One man's boredom is another's delight. The only rule about that time is that we must take it, even if it means letting one or two other responsibilities slide.

It may not be easy at first. As I said, it's a thing that few grownups remember how to do at all. If you find yourself awkward or self-conscious at the start, don't be discouraged. All the arts take practice.

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